VOLUME XXIX
NO. 19

WHOLE NUMBER
752

VOGUE

FASHION
MANNERS
SOCIETY
THE HOUSE

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DRAMA

PRICE 10 CENTS · FOUR DOLLARS A YEAR

9 MAY
1907

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(Corsets to order only)

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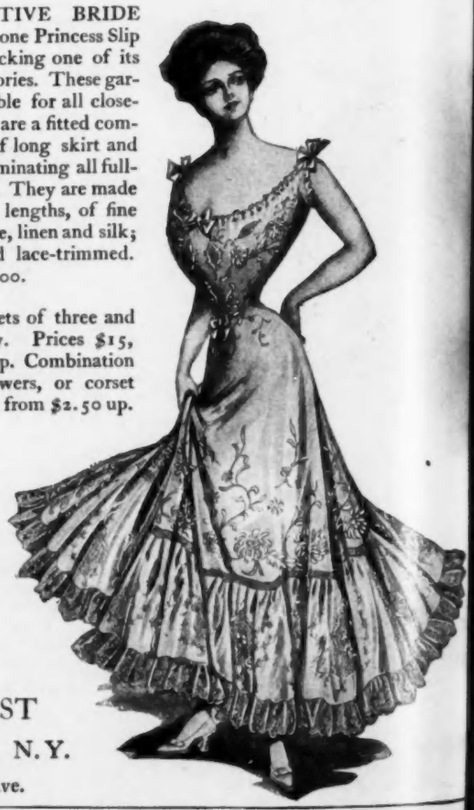

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In addition to the above we show a wide variety of other designs in scroll effects, floral decorations, conventional patterns, several period designs including Louis XIV., XV, and XVI. The following indicate the wide range of sizes shown:

2x2	yards up to	2x4	yards	3x3	yards up to	3x8	yards
1¼x1¼	" "	2¼x4	"	3½x3½	" "	3½x6	"
1½x1½	" "	2½x8	"	4x5	" "	4x6	"

5x5 yards square.

Prices begin at $2.25 for the 2x2 yard sizes, and range upwards to $250, for a magnificent dinner cloth of ample proportion.

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Summer of 1907

Cuban heel.
Welt sole.
Straight tip.

Style No. 458	Gnu.....	$ 6.00
Style No. 458½	Tan.....	6.00
Style No. 487	Patent leather...	5.50

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A Back and Bust Supporter

Corrects figure faults; overcomes the trials of ill-fitting corsets; worn with or without a corset.

A Boon for the Stout

It holds the bust high or low and prevents the flesh overriding corset.

Elegantly made of fine Batiste. It has flexible boning, no hard seams. Adjusted in front. Elastic webbed back. Can be washed. Fits any figure, is comfortable for every form. Enhances fit of every gown.

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GUARANTEED TO MEET OUR CLAIMS

Price: $1.00 Single Boned; $1.50 Double Boned.
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$3.00 and $4.00 Double Boned Embroidery Front.
$2.50 Double Boned special deep back for Stout and Long Waisted.

Women are enthusiastic over the Corselette, so simple, yet so effective. It accomplishes so much, that all marvel at the great results. Until your dealer can supply you send to

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Address Mme. MEYERS, Dept. Manager,

THE Foster HOSE SUPPORTER Pat. Dec. 5, 1899.

MOST PERFECT SUPPORTER DRESS OR NEGLIGEE

Write for Booklet, "Supporter Dangers

W. & J. SLOANE

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We show almost every conceivable design and color effect, all of the highest artistic standard, and made of the best quality of materials. In short, our Brussels Carpets are a perfect solution of the carpet problem at all times, and especially in the Spring and Summer.

Broadway and Nineteenth Street
New York

Women who have been properly fitted with

SOROSIS SHOES

prefer them to all others. The varieties of model are so many and the differences in detail measurements are so intelligently made (even to one-hundredth of an inch), that thousands of women's feet are fitted in them quite as perfectly as their hands are in the best and finest gloves.

The above Shoe—Style 679-6—is one of the season's most popular models.

When rightly fitted (as indeed all Sorosis Shoes readily can be), it sets without a wrinkle and is extremely dressy.

It is made in all the fashionable and appropriate Sorosis leathers.

SOROSIS TRADE MARK

This Trade-mark guarantees the purchaser honest value in material and workmanship, it means unequalled durability and comfort and is the identification mark for correctness in shape and style.

This design represents only **one of the many new** Sorosis Models. The advantage of this particular style is that it is on or off without the bother of laces or buttons. The elastic sides are guaranteed to outwear the shoe.

Luxurious Styles range in price from $5.00 upward. Staple Styles $3.50 and $4.00, as always. Sorosis Shoes for Men, Boys, Girls and Infants are made by the same honest method as Sorosis Shoes for Women.

Sorosis Shops and Departments in All Important Cities in Europe and America

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Established

Over 30 Years

Advanced Styles
for
Spring and Summer Wear

Frank Brothers

THE FIFTH AVENUE BOOT SHOP
NUMBER 224
(Between 26th and 27th Streets)

and 336 SIXTH AVENUE, Near 21st STREET

Where Fashionable New York Men
and Women Buy their Footwear.

SPECIAL NOTE.—In addition to the New Frank Styles for men and women, we also carry a complete line of children's footwear in the most desirable leathers and smartest models.

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Smartest Millinery Shop in the West

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New York and Paris Importations Received Weekly

Spier

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LOS ANGELES, CALIFORNIA

BERTHE MAY

Corsetière Française

HER CORSETS

Hygié and Lucine

Unlike any other, they realize ALL the wishes of a woman.

Do you want to dress elegantly with an afterthought for health and comfort? HYGIÉ is the corset for you, while LUCINE joins to the same merits a fancy for the particular care of women who discreetly worship at maternity's altar.

A cute little booklet, illustrated, tells a lot of things about these two wonderful corsets. Write for it to

BERTHE MAY, 125 West 56th Street, New York City

[NOTE.—Readers of Vogue inquiring for names of shops where dressing table articles are purchasable should inclose a stamped and addressed envelope for reply, and state the page and date.]

A Delightfully refreshing, cool and cleansing shampoo for the head may be obtained with a certain variety of tar soap which gives the finest, most creamy lather one can imagine, and is redolent of the odor of the pines. It cleanses the scalp and hair thoroughly, removes every atom of dandruff and leaves a wholesome fragrance in its wake. No lather could be more profuse or emollient, a mere rub of the soap resulting in a mass of creamy suds. The tonic properties of tar when thus applied are not to be disregarded and should materially improve both the quality and quantity of the hair.

An extract enclosed in little wicker bottles is saturated with the odor of sandalwood, that most fascinating of all Oriental perfumes. Its charm is difficult to define, but remains undisputed, and has the peculiarity of becoming more and more pronounced with familiarity. Since the earliest days of record, it has held a prominent place in esteem, and is often mentioned in the most ancient chronicles in connection with ceremonious events. The preparation in mind is the best of its kind and was put up in the Orient where such things are best understood. Price 75 cents. There are also sandalwood sachets, and these I find far preferable to the many commonplace odors used for the purpose.

An entirely new idea has recently been carried out in the form of a powder for the cleansing of false teeth. It can be used in all cases, but is peculiarly well adapted for that mentioned. This powder has an antiseptic action in destroying bacteria and all microbic life, besides keeping the mouth and breath entirely sweet and clean. Should a dental plate become ill-fitting through changes in the gums or tissue of the mouth, this preparation essays a practical change by rebuilding or conforming the mouth and repairing the waste tissues, thereby obviating the expense of a new plate, besides preserving the original contour of the mouth and face. The history of the making of false teeth is by no means lacking in interest as the art has been known since very ancient days. The Japanese were among the first to bring the art to any degree of excellence, and it is only during the last quarter of a century that the present state of perfection has been achieved.

It is affirmed that the effect of holding the plate firmly in place is felt immediately after using the powder previously mentioned, and that from the beginning of its use there will be no trouble caused by a loosening or falling of the dental plate, but that this will be held rigid and tight. Those who are troubled with a sore mouth or gums are advised to try this inexpensive remedy which is said to give great relief in all such cases. Price 50 cents a box.

Apparently simple in every particular is a dressing comb for the hair which is far from being the unsophisticated implement it appears. It is treated with a preparation which will dye the hair a more or less pronounced shade according to the thorughness with which it is used. One has only to run the comb through the hair in order to begin to see results, and after a few minutes of this treatment the shade deepens, and an even, perfectly distributed color will soon be obtained. It does not stain the fingers since a shield is provided to obviate any such possibility and no method of dyeing the hair could possibly be simpler or more easy to accomplish. The comb is not sold in any of the stores and therefore must be ordered by mail. Almost any desired color can be had, but I should advise sending a careful description of what is wanted, or if possible, a sample of hair the desired shade.

One of the most convenient methods for carrying face powder is found in the tiny boxes about the size for a half dollar which are put up by a well-known French house. They contain a small cake of powder in white or flesh tint and a miniature puff. To tuck away in the corner of one's shopping or traveling bag these are very nice and the price at one shop is only 29 cents.

NEW TRAVELLING BO
with Sifting Top 50 cent

SWEET BRIAR DUSTING POWD

the positive deodorizing toilet powde
Sweet Briar imparts a fresh delicate
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Every woman who appreciates the ch
of always being fragrant and sweet,
under the most trying conditions, sh
have Sweet Briar Powder on her dre
table for daily use as a toilet powder.
Sweet Briar is prepared by myself, d
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privately addressed to you
Write to me enclosing 50 cents f
travelling box or one dollar for a f
ounce box. You will be delighted
Sweet Briar.

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New York

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Dry Shampoo Way o
Cleansing the Hair, us

W. & B.
Swedish
Hair Powder
The Dry Shampo

Makes the Hair soft, clean
fluffy without washing. Remo
dust, grease and excessive oil a
brushing. Regular size 60c.
$1.00 per box. For sale by de
ers or sold direct. Write
pamphlet "How to Have Ha
some Hair."

WALDEYER & BETTS, Dept.
170 Fifth Ave. New Yo

VARIETIES OF THE FASHIONABLE BLOUSE

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 752—A

CARD DIRECTORY

PUBLISHER'S NOTICES

VOGUE

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Vogue is issued weekly on Thursdays.

Head office, 11 East 24th Street, New York.

Cable address: "Vogue, New York."

Subscription for the United States and Mexico, four dollars a year in advance, postage free. For foreign countries in the postal union, five and one-half dollars a year, postage free. For Canadian delivery, postage must be added at the rate of $1.25 per year. Remit by check, draft or postal or express money order. Other remittances at sender's risk. Regular numbers, ten cents per copy. Special numbers, twenty-five cents per copy.

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Entered at N. Y. City P. O. as 2d Class Matter.

9 May, 1907

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MRS. RAYMOND BELL Real Irish Laces; Carrickmacross, Limerick, Scarves, Berthas, Yokes, Hat Veils, etc. (also by the yard). 24 W. 22d St. Tel. 3820 Gramercy.

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ROOMS, ETC.

69 MADISON AVENUE Newly appointed house, first-class, central. Rooms single and en suite. Electric lights, steam heat, tel. in every room. Southern exposure.

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THE JESTER SYSTEM of physical development, General Electrical and Facial Massage. Best Social References. Ladies' hours 10 a. m. to 5 p. m. 15 West 46th St.

LITERARY BUREAU

MANUSCRIPTS READ Criticised and placed if desired. Send for circular. Address Hawthorne Literary Bureau, 1425 Broadway, New York.

WHY SHOULDN'T YOU ADVERTISE?

Have you not something of which you would like to dispose—something, perhaps, of which you have a superfluity; something which has outlived its usefulness as far as you are concerned; or something which circumstances have made valueless to you but which might be the very thing that somebody else is looking for—then

Why don't you tell Vogue's readers what you have to sell?

Among the thousands who read Vogue each week there is sure to be somebody who would like to have the very thing which you would like to sell. We have a special column designed to bring together buyers and sellers among our readers. It is

"THE SALE AND EXCHANGE"

full particulars regarding which you will find on opposite page of this issue. There are great possibilities for mutual service in this column, and we want our readers to make the most of them.

Put in a few lines about that bit of bric-a-brac you are tired of, those books you would like to sell, the wardrobe you have had to discard on going into mourning, or the knic-knacs you make so skilfully, and see how promptly they

Will bring you a customer

QUICK-PRINT SECTION

THE SALE AND EXCHANGE

UNder the general title of "The Sale and Exchange," readers of Vogue have a department by means of which they can sell or exchange their belongings, such as books, household articles, music or musical instruments, jewelry, curios, old silver, porcelain, bric-a-brac, gowns, kodaks, etc. Women going into mourning and possessing valuable and extensive wardrobes may find this department of inestimable value to them.

Advertisers of clothing should be careful to state size.

Collectors, whether of rare editions, stamps, autographs, old silver, or brass, or of curios, may find here a valuable medium of exchange for duplicates or the acquisition of fresh specimens.

CHARGES FOR NUMBERED ADVERTISEMENTS: Three cents a word for one insertion. Two cents a word for each insertion if ordered for four or more weeks consecutively.

Payment by check, stamps or postal money order.

RULES: Advertisements must be received not later than the first mail on Friday in order to appear the following Thursday.

"The Sale and Exchange" being for the use of private persons only, the advertisements of dealers will not be accepted.

METHOD OF REPLYING TO NUMBERED ADVERTISEMENTS. Enclose your reply in a blank envelope, close it, place the number of the advertisement and its date of issue in the upper right-hand corner, thus:

234
2 May, '07

Then put this reply AND A LOOSE TWO-CENT POSTAGE STAMP FOR EACH REPLY into another envelope which seal and mail to The S. & X., Vogue, 11 East 24th Street, New York.

No replies with stamps fixed on the envelope, or with stamped envelopes or with postal cards will be forwarded, and the right is reserved to open or to decline to forward any reply.

When there is no response, it must be assumed that the offer is not acceptable or that the article is already disposed of.

FOR SALE

271. American and English Encyclopedia of law. Second edition. Perfect condition.

274. Lady will sell entire wardrobe. Smart cloth and linen walking suits. Afternoon and evening gowns of lace and silk. Best makers. Almost new. Great bargains. Bust 38, skirt 43. Write for particulars.

276. Tissot's "Life of Christ," illustrated. New. Cost $48. Sell $25.

279. Child's pale blue linen coat, exquisitely trimmed, two to four years, $8.50. Alice blue maternity empire gown, $7.50; 34 bust.

280. Long red coral chain, cost $80; sell for $25.

281. Three fine hand-embroidered batiste waists; also one of silk.

HAND-WORK

260. Hand-embroidered chemise, nightgowns, hats, etc.

262. Hand-embroidered petticoat flounces, $5 up.

263. Artistic hand-embroidered maternity gowns; $25 up.

282. Hand-embroidered waists, complete, $15 up.

SPECIAL SERVICES

275. Courier maid. Speaks six languages. Combines all services of personal maid with duties of courier. Thoroughly posted on history.

277. Selling agent for women with overstocked wardrobes.

DESCRIPTIONS OF FASHIONS

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UPPER LEFT.—Luncheon blouse of champagne color French batiste combined with embroidered batiste in champ agne and white; the flounce sleeves, and other scalloped edges are frilled with Valenciennes lace. The girdle is of pale green Liberty satin with short sash ends.

LOWER LEFT.—Plaid gingham blouse; the yoke and cuffs edges are piped with plain green gingham with which the buttons are covered. The guimpe yoke and tucked cuffs are of ecru French batiste, and the girdle is of green taffeta.

UPPER RIGHT.—Blouse of pale blue chiffon cloth with yoke, bolero and jabot of Limerick lace; the girdle and straps are of pale blue moiré ribbon, the tie ends are finished with cut jet balls. Velvet ribbons tie above sleeve ruffles; and a plaiting of net is under the ruffle.

LOWER RIGHT.—Violet and white striped taffeta blouse, the fronts, revers and sleeve edges trimmed with buttons covered in violet taffeta. The sleeves are slashed over a panel in which the stripes are crosswise.

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LEFT FIGURE.—Costume of black Henrietta cloth and Courtauld's English crape combined. The coatee collar has a wide border band beyond the crape facing that is embroidered in conventional flower outlines which are filled in with seed dots and dull jet beads. The vestees and band near edge of loose wide sleeve are of crape; dull jet buttons trim the vestee, and the cravatte is of peau de soie. The co tee is finished by a shaped border band over which the full length box-plaits extend at sides of front and back. The skirt has inverted plaits at seams and at middle back that are stitched down half length at edges. The crape bodice has sleeves of the Henrietta cloth with crape bands on cuffs and the girdle is embroidered to match the collar.

MIDDLE FIGURE.—Black silk wrap eclienne costume trimmed with buttons and cords in loops that are covered with black peau de soie. The skirt has a yoke that extends in panels at either side of front and back. At sides the yoke is outlined by a cross strap, the plaits below stitched down for a short distance. Below a shallow rounded yoke, and beyond the panel front the entire waist is in side plaits trimmed by straps that are ornamented with buttons and loops. Round hat of English crape corded at crown and brim edges in several rows with a crape bow knot at left and a plaited veil at back.

RIGHT FIGURE.—Black silk and wool chiffon crêpe cloth trimmed with Courtauld's English crape, the shaped bands on skirt are slightly flared. Taffeta covered buttons ornament the side placquet flap of crape, and also the band at front fastening of waist; the girdle is of black taffeta. The yoke is of net trimmed with crape folds and a crape band finishes the edge of dress above a band of tucked net. A similar band outlines arm hole and the bell sleeves are of bias crape folds in tuck effect on a net foundation. Crape bands trim the deep cuffs of tucked net, the full sleeve top being of the crêpe cloth.

MIDDLE FIGURE

LEFT FIGURE.—Tan and white plaid voile costume with blouse of tan net inset with burnt cream color Cluny lace and bands of the plaid; the medallions at yoke corners are of Irish crochet lace tinted the cream shade. Brown velvet ribbons strap in points above hem, and the crush girdle is of brown chiffon taffeta.

SECOND FIGURE.—Princess gown of champagne color Liberty satin. Bolero and bodice front hand-embroidered in gold and white. The yoke, collar and undersleeves are of point appliqué lace, the cuffs are of embroidered satin. Satin streamers fall from bolero edge almost to hem.

THIRD FIGURE.—Brown and white striped rajah nouveauté, with embroidered tan laurel leaves at edge of the surpliced effect. The skirt is in graduated box-plaits tucked in chevron effect; the V-yoke is of brown chiffon cloth cross stitched in groups; the collar is similarly tucked and edged at top with an embroidered strap of the silk. The girdle is of seal brown taffeta.

FOURTH FIGURE.—Flame pink and white striped chiffon trimmed with shaped bands of Liberty satin in the same shade; the folded girdle and crush cuffs are also of the satin. The transparent yoke and the sleeve flounces are of deep ivory repoussé lace and the bodice yoke is of flame pink chiffon cloth hand-embroidered in white and burnt ivory silks. Buttons and satin cord loops trim fronts of bretelles at shoulders.

FIFTH FIGURE.—Red linen frock trimmed with self-tone taffeta straps which on skirt outline the inserted squares of hand-embroidered ecru linen crash which are in English eyelet designs. The crush girdle and the folds at yoke edge are of the chiffon taffeta, a taffeta ruffle finishing the cape sleeve. The transparent yoke is of Valenciennes lace and embroidered crash combined, red cords and tassels knotting over it. The sleeves are of all over Valenciennes tied in with taffeta ribbons. The straps on waist end at back in small points, each finished by a cord and tassel; those at either edge of yoke almost meeting at middle, the yoke is in a V effect. Embroidered medallions are inset between the latticed straps at shoulder edges.

SIXTH FIGURE.—Silver gray voile Empire costume. The skirt has groups of curved tucks at sides and back, the top of the front gore is tucked to yoke depth. The deep yoke and the undersleeves are of corn yellow taffeta hand-embroidered in eyelet effect with white. Bands of gray chiffon taffeta border the tucked sleeve and the folded girdle is of the taffeta. Embroidered revers of the yellow taffeta continue from a narrow curved collar. The tucked collar is of gray chiffon cloth as are the tucked cuffs. At back of waist a square plastron effect is given with hem the width of the tucks; four pendant balls dangle from lower edge, a smaller ball fringe finishes the sleeves.

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LEFT FIGURE.—Carriage wrap of pale gray broadcloth, trimmed with chains of fancy silk braid and steel buttons across the slashes at back, over hood and across front from yoke edge to waist line, in gathered lengths. The yoke and high military collar are of a paler gray panne velvet embroidered in silver and lined with satin, the rest of the cape is unlined. Pearl gray fancy straw hat, trimmed with gray moiré ribbon and white roses.

RIGHT FIGURE.—Tan pongee costume, the double capes are edged by silk ball fringe with satin-covered buttons dotting the borders above. The ends surplice and fasten on the opposite fronts of coat and the collar effect and folded front straps are of brown satin, finished by corded pipings. Double cuffs of satin and the heavy pongee.

AT THE THEATRES

Academy of Music, 14th St. and Irving Place
The Prince of Pilsen
Astor Theatre, B'way and 45th St.
Before and After
Belasco, 42nd St., West of Broadway
The Rose of the Rancho
Bijou, 30th St. and B'way
Nazimova in Comtesse Coquette
Broadway Theatre, B'way and 41st St.
Anna Held in The Parisian Model
Casino, Broadway cor. 39th St.
Louis Mann in The White Hen
Empire Theatre, 40th St. and B'way
Ethel Barrymore in Cousin Kate
Garrick, 35th St. and B'way
Wm. Collier in Caught in The Rain
Grand
Chauncey Olcott
Hackett Theatre, 42nd St. West of B'way
Rose Stahl in The Chorus Lady
Herald Square Theatre, 35th St. and B'way
The Orchid
Hippodrome, 44th St. and 6th Ave.
Neptune's Daughter and Pioneer Days
Hudson Theatre, 44th St. East of B'way
Brewster's Millions
Keith & Proctor's
Fifth Ave. Theatre, 28th St. and B'way
Vaudeville
Union Square Theatre, at 14th St.
Continuous Vaudeville
23d St. Theatre, near 6th Ave.
All Star Vaudeville
Harlem Opera House, 125th St. and 7th vAe.
Continuous Vaudeville
58th St. Theatre, at 3rd. Ave.
All Star Vaudeville
Knickerbocker Theatre, 38th St. and B'way
Montgomery and Stone in The Red Mill
Liberty Theatre, 42nd St. West of B'way
Eleanor Robson in Salomy Jane
Lincoln Sq. Theatre, 66th St. and B'way
Christopher, Jr.
Lyceum Theatre, 45th St. and Broadway
The Boys of Company B
Lyric Theatre, 42nd St. West of B'way
The Road to Yesterday
Majestic, 59th St. and B'way
Margaret Wycherly
New Amsterdam Theatre, West 42nd St.
Robert Mantell in Shakespeare
Savoy, 34th St. and B'way
The Man of The Hour
Wallack's, 30th St. and B'way
Divorcons
West End
Opera in English—Il Trovatore

On 23 May Vogue will publish its Annual Outing Number. This issue is devoted to summer sports and interests. The correct fashions for Riding, Driving Bathing, Golfing, Traveling, Yachting, etc., will be fully illustrated and described. Colored cover. Price 25 cents.

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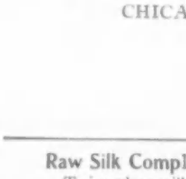

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[Notes under this head, three cents a word; minimum, one dollar.]

DIED

Eno.—On Thursday, 2 May, 1907, at her residence, 8 East 61st Street, Nellie Lane, daughter of the late George W. Lane and wife of Henry C. Eno, of this city, in the 64th year of her age.

Fellowes.—On Thursday, 2 May, 1907, at her residence 139 Madison Avenue, Anne Carter Eustace, wife of the late William Fellowes.

Giles.—On Tuesday, 30 April, William Ogden Giles, son of the late George Washington and Elizabeth Ogden Giles.

Hunt.—On 2 May, Anna de Peyster Hunt, widow of Charles Havens Hunt and daughter of the late Gerard William Livingston, in the 78th year of her age.

Lord.—On Wednesday, 1 May, Joseph E. P. Lord, son of the late Dr. Benjamin and Amanda Lord, in the 60th year of his age.

ENGAGED

Boldt-Miles.—Miss Clover Boldt, daughter of Mr. George C. Boldt, to Mr. Alfred Graham Miles, son of the late William A. Miles.

Harmon-Morse.—Miss Harriet Burr Harmon, daughter of Mr. Frank Denham Harmon, to Mr. William Otis Morse.

Miller-Hildreth.—Miss Augusta Warner Miller, daughter of Senator Warner Miller, to Mr. Loring Townsend Hildreth.

Simonds-Gummere.—Mrs. Andrew Simonds of New Orleans to Mr. Barker Gummere of Trenton, N. J.

Rawle-Newbold.—Miss Elizabeth Rawle, daughter of Mr. James Rawle of Phila., to Mr. Trenchard Emlen Newbold of Phila.

WEDDINGS TO COME

Bishop-Burnett.—Miss Elinor Burnett daughter of the late Joseph Burnett of Boston to the Rev. Ellis Bishop.

Rawle-Lefferts.—17 May, Miss Mary C. Lefferts, daughter of Mr. Marshall C. Lefferts to Mr. Henry Rawle

Robbins-Hall.—Miss Jane Ruthven, daughter of Mrs. Henry Hall to Mr. Reginald Robbins, Grace Church Chantry, 17 May.

COACHING PARADE

Ladies Four in Hand Club.—The Ladies Four-in-Hand Driving Club held their annual parade on Thursday, 2 May.

Those driving were: Mrs. Thomas Hastings, Mr. Hastings was on the box seat, and the other guests were Mrs. Clarence Mackay, Miss Dorothy Whitney, Mr. Joseph Minott, and Mr. Harry Curtis.

Miss Louise Gulliver, her father, Mr. W. C. Gulliver, was on the box, and the other guests were Mrs. Gulliver, Mr. and Mrs. C. Ledyard Blair, and Mr. Phoenix Ingraham, Miss Cornelia Bryce followed Miss Gulliver. Mr. W. V. B. Hoffman, whose coach she drove, had the box seat. Mrs. Hoffman, Mrs. J. Sergeant Cram and Mr. Robertson were the other guests. Mrs. W. Goadby Loew was next in line. Mr. Loew was on the box. Mr. and Mrs. Howard G. Brokaw, Miss Angelica Gerry and Mr. Worthington Whitehouse were the guests. Miss Gladys Cromwell, fourth in line, Mr. G. G. Haven, Jr., had the box, and the other guests were Miss Lily Lee Page, Miss Muriel Delano Robbins, Mr. Cyril Martineau and Mr. Harry Pelham Robbins, Miss Dorothea K. Cromwell followed her sister. Mr. E. Victor Loew occupied the box. Miss Dorothy Kissel, Miss Alice Borland, Mr. Gilbert Francklyn, and Mr. Joseph H. Hunt were the other guests. Miss Harriet Alexander, Miss Alexander's father, Mr. Charles B. Alexander, was on the box seat, and the other guests were Mr. and Mrs. Joseph Earle Stevens, Miss Anita Peabody and Mr. H. Russell, Miss Cornelia Harriman followed. Mr. E. H. Harriman occupied the box, Miss Mary Harriman, Miss Katharine Elkins of Washington, Mr. Robert L. Gerry and Mr. Julian Gerard were the other guests. Mrs. Arthur Iselin brought up the rear, Col. Jay was on the box, and Mr. Arthur Iselin, Mr. and Mrs. Austin Gray, and Miss Margaret Dix were the other guests. The parade formed at East 72d Street and drove down the East Drive of the Park to the Mall, then up the West Drive to the circle near 110th Street, where the coaches were reviewed by Mrs. Hastings, they then drove to the head of the Mall and down Fifth Avenue to the Colony Club at Madison Avenue and 30th Street, where the drivers and their guests were entertained at luncheon by Mrs. Hastings.

TENNIS

St. Nicholas Rink.—The Woman's Singles, the final tournament of the series that have been held at the St. Nicholas Rink, was begun on Wednesday, 1 May. For the first match Miss Mary Sutton beat Miss Margaret Behr 6-0, 6-2. Miss Juliet Adele beat Miss Nora Iselin 7-5, the first set. Miss Iselin beat the second set 6-3 and Miss Adee won the deciding set and match 6-3.

Mrs. Wallach won her first match by default. In the semi-final round Mrs. Barger Wallach defeated Miss Juliet Adee. The first set being won by Mrs. Wallach by 6-2, the second by Miss Adee 6-3, and the third and final set by Mrs. Wallach by 8-6. Miss May Sutton beat Miss Emily Scott by default.

The final match was played on Friday, 3 May, Miss Mary Sutton defeating Miss Barger Wallach by 6-1, 6-1.

FOREIGN TRAVEL

Kaiser Wilhelm.—Arriving Thursday 2 May, Mrs. F. H. Harriman, Mr. T. St. John Gaffney, United States Consul at Dresden, Mrs. Anthony Drexel, Mr. and Mrs. Harry Lehr, Mr. and Mrs. F. N. Doubleday, Mrs. F. E. S. Hadden, Mrs. W. H. Holbrook, Mr. and Mrs. Stanley Mortimer, Major Thomas Vallee, Mr. A. G. Vanderbilt, Mr. and Mrs. J. Creighton Ward, Mr. Phillip de Ronde.

Pannonia.—Sailing Thursday 2 May: The Rev. and Mrs. Albert J. Alexander, Mme. Calve, Mrs. Baskerville, Baron de Forest, Mr. and Mrs. W. B. Isham, Jr., Mrs. F. J. Stimson, Dr. and Mrs. C. M. Todd, Mr. and Mrs. William W. Vaughn and the Rev. and Mrs. P. F. Weidener.

HAPHAZARD JOTTINGS

STRIPES FOR A WIFE BEATER

IN Ohio recently a group of women executed rather rough-handed justice on a certain George H. Ward, a prosperous farmer of Roscoe, Madison County, who cruelly beat his wife, and when she died, largely as the result of his treatment, dug her grave himself in order to save the expense. As the wife had filed a petition for divorce the story of her persecution was known and accordingly sixteen of her women neighbors met at an appointed place with buggy whips and when Ward came from the funeral lashed him unmercifully, at the same time condensing their opinion of him into cries of "Beast and Brute." This unique manner of expressing public opinion on the wife beater is perhaps superior to beatings administered by public officials, but the pity is the avengers did not do their chastising while the wife was still alive.

MAGAZINE FOR THE BLIND

Comparatively few in the busy world have taken note of a great blessing that has come to the blind, of whom there are about 60,000 in the country, through the publication of a magazine set up in the blind alphabet which the sightless read by manipulation. Among the touching letters of appreciation received at the office of publication, none are more unintentionally pathetic than those in which these sorely afflicted persons express their great pleasure at being able to contribute entertainment and instruction to their circle of relatives or friends, through reading aloud the stories, poems and more serious articles. An especially interesting letter is one quoted by the Sun, in which the blind subscriber to the magazine says that an illustration of the stars and stripes in raised lines appeals to many readers who had no previous definite conception of the flag and express the conception in this way: "It looks quite natural to my mind's eye, for there I see its beautiful colors shining out fair and bright as I pass my fingers over the embossed stars and stripes."

WASHINGTON'S WAR ON IMPURE MILK

An interesting development in the war upon tuberculosis being waged by the Health Department of the District of Columbia, is the practical barring of New York milk. A milk commission headed by Dr. Harvey W. Wiley, chief chemist of the Department of Agriculture, has been appointed which it is expected will enforce drastic regulations, and the New York and Pennsylvania producers have been required to fill out certain blanks which give the facts as to sanitation, ventilation, light and other such matters, in the dairies from which the milk is shipped into Washington. It is reported that one of the largest dealers in New York City has replied that compliance is entirely out of the question and that he will discontinue his shipments to Washington as he can easily find ready sale for his product in New York. This is rather sharp criticism on the lax methods of inspection in New York City. It is, however, an encouraging sign that some of the members of that admirable organization, The People's Institute, are taking a keen interest in a pure milk supply and by way of bringing it to pass have applied pressure as voters to those aldermen who held up the Freeman Gretenhagen milk ordinance and offered no substitutes. Clean milk and pure water are the vital concerns of all, but it is only the occasional individual who gives these matters a thought. The majority go on their way unheeding, and this is the reason why milk trusts are rich, and 8,000 to 10,000 babes in New York City alone are sacrificed unnecessarily every year.

MUNICIPAL OWNERSHIP IMPUTED

Municipal traction ownership has received a great set-back in Chicago, the Supreme Court of Illinois having declared invalid the Mullins act, which authorized the city to issue certificates for $75,000,000 with which to purchase street railways, on the ground that it would create city indebtedness beyond the constitutional limit. As the act thus condemned was the one upon which the advocates of municipal ownership depended, the Supreme Court decision will delay indefinitely the acquisition of the street car system by the municipality.

CONDEMNING A PASTIME

Bridge whist has brought down upon itself the wrath of law givers of Mettette, S. D. According to the Tribune, the women of the town having became inoculated with a bridge craze, the city council has passed an ordinance making it a criminal offense to play cards for prizes, even in the privacy of the home, and fines and imprisonment are provided for offenders. The town marshal resigned rather than take the chances of facing the anger of the thoroughly aroused women, but it is said that his successor, who was promptly appointed, has announced his intention of enforcing the law.

CARNEGIE LIBRARY SITES VERY COSTLY

There is beginning to be some questioning as to whether the Carnegie plan of library gift is altogether an unalloyed blessing. It is pointed out that for fifty-five Carnegie library sites, New York City has paid $2,053,793, although it was estimated in 1902 that seventy-eight parcels could be bought for two millions. There are still twenty-three sites to be purchased and these will cost at present real estate values $859,088.87 so that instead of the two millions originally planned, there will be expended about $2,912,822 for sites alone.

HELPFUL AS WELL AS INTERESTING

A Travel Exhibition is to be held at Horticultural Hall, London, from May 18 to June 8, and will bring together the facilities and commodities appertaining to travel. Equipments for living in tropical, subtropical and Arctic regions will also be shown.

EXHIBITIONS NOW ON

New York. Fine Arts Galleries. American Water-color Society's annual exhibition. Until 26 May.

Schaus'. Etchings of Constable's paintings by David Lucas.

Kleinert's. Portraits by early American artists. Until 10 May.

Astor Library. Plates from F. Hopkinson Smith's Venice of To-Day; and F. R. Martin's History of Oriental carpets before 1800.

Lenox Library. Tenth exhibition of works by contemporary American artists. Lower Hall. Bookplates and other engravings by the late Edwin Davis French. Until 1 June.

Baltimore. Arundel Club. Paintings by American artists. Until 15 May.

Chicago. Art Institute. Annual Exhibition of American Water Colors, Pastels and Miniatures. Until 9 June.

Art Institute. Fifteenth Annual of the Chicago Ceramic Art Association, and Annual of the National League of Mineral Painters. Until 26 May.

Pittsburg. Carnegie Institute. Eleventh Annual Exhibition. 11 April to 13 June.

St. Louis. Museum of Fine Arts. Exhibition of works by the Ten American Painters. During May.

Washington. Corcoran Gallery. Paintings by contemporary German artists.

EXHIBITIONS TO COME

Buffalo. Albright Art Gallery. Second Annual exhibition of selected paintings by American artists. 31 May to 1 Oct.

Cincinnati. Art Museum. Fourteenth annual of paintings. 18 May to 17 July.

Muncie, Ind. Art Association's Exhibition. 16 to 27 May.

Richmond, Ind. Art Association's Exhibition. 11 to 25 June.

St. Louis. Museum of Fine Arts. Collection of American Water Colors. During June.

Poland Spring, Me. Art Gallery. Thirteenth Annual exhibition of selected paintings. 8 June to 1 Oct.

Worcester. Art Museum. Tenth Annual Summer Exhibition of Oil Paintings. 31 May to 22 Sept. No exhibits received after 15 May.

SUMMER ART SCHOOLS

New York. Art Students' League. 3 June to 22 Sept.

National Academy of Design. 3 June to 1 Sept.

New York School of Art. 15 May to 8 Sept.

New York University. Teaching of Manual Arts. 1 to 19 July.

Bearsville, N. Y. Handicraft School. Dawson Watson, Instructor.

Buffalo. Art Students' League.

Chautauqua, N. Y. Arts and Crafts. Frank Stanford, Instructor.

Chicago. Art Institute. 1 July to 20 Sept.

Cincinnati. Art Academy, 17 June to 24 Aug.

Fort Washington, Pa. Thomas Anshutz and High Breckenridge, Instructors. 3 June to 31 Aug.

Lyme, Conn. W. L. Lathrop, Instructor. 15 June to 15 Sept.

Minneapolis. Handicraft Guild School of Design. 19 June to 20 July.

New Orleans. Newcomb College. 1 July to 15 Aug.

Providence. Rhode Island School of Design.

Woodstock, N. Y. Byrdcliffe School. Leonard Ochtman, Instructor. 1 July to 15 Sept.

Summer Branch of New York Art Students' League. Birge Harrison, Instructor. 1 June to 1 Oct.

GOSSIP

On 1 May the fourteenth annual exhibition of the American Water Color Society was opened with a private view in the Fine Arts gallery at New York. It is the last large show of the New York season, and a more than usually interesting one, containing many good examples by our best water-colorists, besides introducing to public notice the works of new men. Among the most noteworthy pictures are Blazing the Way, by G. Glenn Newell; Pines at Evening, by Charles Warren Eaton; Across the Hill, and Snow, by M. Peterson; the New Moon, by J. Campbell Phillips; The Last Lover (representing the Angel of Death kissing a dead girl's lips) by Lee Woodward Ziegler; Morning by R. M. Shurtleff; Low Tide, Flemish Fishing Boats, and several others works by Alexander Robinson; Ready for the Reapers, by Edward Gay; A Rainy Day, Nikko, by Genjiro Yeto; Beatrice and The Miniature (painted in water-color on canvas) by C. Y. Turner; Approaching Storm, by Mrs. Anna Traquair Lang; A Pastoral, by Hugo Ballini Monhegan, Early Morning, by George Wharton Edwards and For Distant Lands (showing emigrants on the steerage deck of an ocean liner) by Edward H. Potthast. Other artists represented by notable works are Messrs. A. T. Van Laer, Carroll Beckwith, F. S. Church, Colin Campbell Cooper, E. Irving Couse, Frank Russell Green, Jay Hambidge, Arthur J. Keller, William H. Lippincot, F. Luis Mora, Alphonse Mucha, R. K. Mygatt, J. C. Nicoll, Walter L. Palmer, Joseph Pennell, W. Merritt Post, Harriett Sartain, Rufus Sheldon, F. Hopkinson Smith, W. Granville Smith, Henry B. Snell, James Symington, William J. Whittemore, Guy Wiggins, Henry Wolf and Cullen Gates.

Among the other more important exhibitions now being held in various sections of the country are the nineteenth annual of American water-colors and pastels, at the Art Institute of Chicago, the collection of paintings by contemporary German artists, at the Corcoran Art Gallery, in Washington, consisting of the ninety-odd pictures selected in Germany last summer by Dr. Kurtz, the director of the Albright Gallery of Buffalo, which have already been shown in Buffalo, St. Louis, Chicago and Indianapolis, and the traveling exhibition of American paintings by well-known contemporary artists at the Arundell galleries, in Baltimore. The last consists of 125 works gathered by the American Art News Company, and shown at Nashville, Atlanta, New Orleans, Tampa, Savannah, Charleston and Lynchburg during the past winter.

At the International Art Exhibition, in Venice, which opened on 27 April, American artists are especially well represented and their work, according to report, has been much admired. A special room is given up to works by Sargent and on the opening day three pictures by Richard Miller, an American artist, were sold for a total of $4,000. Among the men represented are Messrs. H. Anderson, Hendrik F. W. Benson, Roopman, Gari Melchers, C. H. Miller, Scott, J. J. Shannon, Straus and Eugene Vail.

The Salon of the Society of French Artists, which was opened in the Grand Palais, at Paris, on 1 May, is said to be the best exhibition of paintings and sculpture held in years. Only 1,600 paintings are shown (the jury having rejected over 4,000) and of these the largest number of foreign works are by American artists. Perhaps the most sensational painting is a tremendous canvas by William Laparra, entitled Le Piedestal, and representing the incarnation of war. Among the other notable canvases are Joseph Bail's painting of two nuns in a convent, and the Marquise de Wentworth's portrait of President Roosevelt, and among the sculptures, Herbert Ward's Idol and S. E. Fry's Indian chief.

CONCERT NOTES

The Schroeder Testimonial Concert at Mendelssohn Hall, 30 April deserves to rank as one of the most noteworthy as well as the final event of a brilliant musical season.

Following the Locatelli sonata Mr. Gustav Schirmer presented Mr. Schroeder with a superb silver punch bowl and then read a farewell addresss signed by about one hundred admirers of the cellist who had contributed to the purchase of the beautiful gift.

Afterwards there was a supper at the Café des Beaux Arts, to celebrate the close of the fifteenth season of concerts by the Kneisel Quartet in New York. It is possible that this admirable chamber music organization, the best of its kind in this country, if not in the world, will go out of existence after this season. The reasons are, first, the great difficulty in securing a worthy successor to Mr. Schroeder, and, secondly, the fact that Mr. Kneisel has received a tempting offer to fill the post of conductor of the Philadelphia Orchestra on a three year contract. If the famous quartet is to be dissolved it will mean a distinct loss to the entire musical community of this country.

Mr. Werrenrath gave a song recital in the Astor Gallery of the Waldorf-Astoria, 2 May. He was assisted by William G. King, violinist and Clarence Reynolds, pianist.

The programme included a fifteenth century "Minnelied," "Lungi Dal Caro Bene," an old Highland melody, "Turn ye to me," "The Pretty Creature," Grieg's "Jeg Eisker Dig," Lange-Muller's "Serenade," a Swedish Folksong, Schubert's Aufenthalt, Schumann's "Wenn Ich in deine Augen Seh'," Franz's "Ein Friedhof," Brahms's "Meine Liebe ist Gruen," and several English songs.

The Vienna Male Choral Society (Wiener Männergesangverein) to which reference has already been made in this column, will be heard here in two concerts this week on Tuesday and Thursday evening, 7 and 9 May.

This famous choir was founded in 1843, and the present trip to America will be its sixty-second Vereinsreise. The programme for 9 May includes: Franz Schubert, "Das Drofchen; Gericke, "Herbst in Meere;" Heuberger, "Spielmannslied;" Hegar, "Totenvolk;" Schubert, "Der Gondelfahrer;" Storch, Nachtzauber;" "Sandmännchen" (Volkslied); "Wenn Zwei sich gut sind;" Engelsberg. "Pagenlied;" "Das Peter Grüundl" (Volkslied); Johann Strauss, "An der schonen blauen Donau."

FINAL OPERATIC NOTES

The Conried Opera Company returned to New York 29 April after a successful tour. Less than a week afterwards nearly every member of both the Metropolitan and Manhattan companies had sailed for Europe.

It is now decided that Bonci will return in the autumn as a member of the Metropolitan Company, while Mr. Hammerstein is satisfied by the receipt of a cheque from the singer to cover all costs.

Mme. Fremstad, at the solicitation of Jean de Reszke, has accepted an engagement to sing Salome in Paris on 17, 21 and 24 May.

Mmes. Eames and Sembrich will sail for Europe some time this month.

Mme. Schumann-Heink expects to spend the entire summer with her family at her home near Caldwell, N. J. The singer will start on a concert tour in October and return to New York to fill her engagement at the Manhattan by the middle of December. She has signed a contract to appear in eight performances.

It has been virtually settled that Richard Strauss will come to America next season to conduct a series of orchestral concerts in various cities. It is expected also that the eminent composer will direct a few performances of Salome by the Conried company in some New York theatre as well as on tour.

NEXT SEASON'S ARTISTS

A Large number of famous instrumental artists, who have not been heard in America for some time, have made plans to visit this country next season.

Paderewski, de Pachmann, Josef Hofmann and Mme. Samaroff will head the list of pianists while Fritz Kreisler, an enormous favorite in New York, will be the most noted violinist of the year. Jean Gerardy has also announced his intention of coming over in the autumn.

It is to be earnestly hoped that opportunities will be afforded to hear Messrs. Hofmann, Kreisler and Gerardy in a few trio concerts as was the case several years ago.

NOTEWORTHY NEW MUSIC

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M. Balakiew. Au jardin. Idylle-etude. (Josef Lhévinne. A difficult but highly effective mood picture with a broadly sweeping arpeggio figure in the left hand. Josef Lhévinne edited and fingered it.

Franz Behr. Op. 575, No. 2. Im Mai. (In May).

Op. 575, No. 3. Tandelei. (Child's play). These stand at the very beginning of study for the most elementary students.

F. Beyer. Op. 36, No. 37. The Bohemian Girl. (M. W. Balfe.) Easy fantasia. The favorite tunes of the opera are given in easy but effective form, with some passages requiring quite a little brilliancy.

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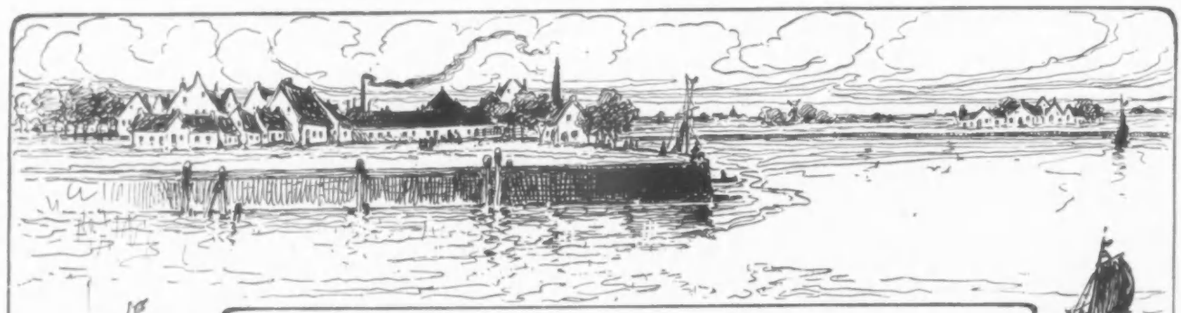


TO THINK PEACE

AS usual when a new thought is in process of presentation, there are those who pronounce the Peace Conference recently held in New York a resultless undertaking. But they entirely miss the missionary aspect of such a demonstration in favor of a principle when they ignore the enormous impetus that must inevitably be given to the popularization of advanced thought by having devoted to it the service of distinguished speakers, as well as, by having it made for several days the chief topic in the press. The public, which is largely sheeplike as to its opinions, can hardly fail to respect a point of view that commands the fervid adherence of many of the most distinguished men and women in the country, even though it runs counter to preconceived notions. And there is great need that the public should be persuaded to regard peace as something vastly more worthy than the normal state of mollycoddles.

Few realize how persistently the imagination of the people is fed with the glitter of war. The little boy is first read to, and then reads for himself, of valiant deeds of arms; his instruction covers the great battles of history; the war heroes of our Civil War and others become his heroes. Drums and soldier caps are his toys in his hour of amusement, and when older, he is encouraged to regard fighting as honorable, instead of as something that even when unavoidable is always to be regretted. When a memorial exposition such as that to commemorate the date of the settlement of Jamestown is held, battleships play an important part in the opening exercises; warlike implements and institutions are star exhibits and, in spite of protests, the war spirit is lauded throughout by implication. And there are many other examples of the exaltation of war going on constantly even at the time of the Peace Conference, a distinguished Episcopal divine flouted the idea of peace as a wildly unpractical dream, and praised the profession of arms as an ancient and honorable one. How strong must be the trend of education and sentiment in the direction of inculcating an admiration for the war ideal, when this barbaric view has persisted in spite of the Christian religion, the ethics of which are radically opposed to it. Indeed, so permeated with the idea of fighting is the race, that the message of Christ has never been really received even by many of those who profess allegiance to Him, and it has been left to W. T. Stead, Andrew Carnegie and other distinguished laymen identified with the Peace Conference, to urge the subject on the attention of this community and the world at large. A certain correspondent very aptly described the effect of such a demonstration as inciting the public to "think peace," and the value of the splendid pleas for the abolition of wholesale slaughter will be great if it only teaches that no matter how necessary, war is always deplorable. When the people of all the great countries of the world come to think peace habitually, as civilized men and women should, then will war be regarded as unjustifiable between nations as the duel is now between individuals.

BIGELOW

FROM A PAINTING EXHIBITED IN THE 1906 SALON, PARIS

BY FREDERICK A. FRIESEKE

A young artist who is already successful. He is at work now on some decorations for Mr. John Wanamaker that will occupy him three years. The subject of this picture is his wife.

LIFE

By Eleanor Root

They were speaking of Katharine as he came up the walk, and paused only long enough to bid him take a seat by their side.

"We have just decided," said Mrs. Van Arsdale, "that Katharine Day is the most inexplicable, incomprehensible ——"

"Look out, mamma," interposed her daughter laughing, "you will get all tangled up."

"Well, I am tangled up. Think what a splendid creature she is,—and now to throw life overboard and go off on a wild goose chase! I declare I have no patience with the girl."

"What has she been doing now?" asked young Lorrimer, drawing back further into the shadow.

"Oh, nothing," plaintively, "only embarked on a dreary round of pedagogism. And after all the offers she has had, too!" Young Lorrimer felt uncomfortable. Miss Van Arsdale knew he felt uncomfortable, but as he did not know that she knew, she reasoned that it did not matter. Mrs. Van Arsdale pursued the subject.

"Of course, Dick, I would not speak so plainly to any one else, but you are really one of the family, and ——"

"Tenth cousin, is it not?" interrupted her daughter mischievously. "But pardon. Go on."

"As I was saying, every one knows that Jack Raymond was dead in love with her. And there was General Mathews; I do not know how any one in her senses could refuse him for; and little Bob Dinges, rich as Crœsus; and Mr. Van Rynd—and all the rest of them."

"Perhaps she did not love any of them," suggested young Lorrimer.

"Nonsense,—of course she did!" Mrs. Van Arsdale's listeners laughed. "Or ought to have," she went on aggrievedly. "Love goes where it is sent a great deal oftener than you young people think."

The day after the conversation recorded there was a flutter in the Van Arsdale mansion over a letter received from Katharine. Mrs. Van Arsdale read it aloud to young Lorrimer, who dropped in during the evening.

"Listen," she preambled. "I feel encouraged. I think Katharine has come to her senses and decided to walk the allotted path of women after a little preliminary rest and preening of her feathers. Helen, here, thinks she simply does not know what she does want and knows that she does not know what she wants, and so has decided on something bucolic and soothing to span the period of uncertainty. Tell me what you think.

"Dear cousin Helen," she began, "I have begun to think I am a failure in life. I tried art—and stopped; music, ditto; kindergartening, the same. And now I have just about made up my mind to be a useless cumberer of the earth and live on the interest of my money. The truth is I am all worn out. It is too humiliating to think that I who have always boasted of my health and strength should succumb to the first real work I have ever tried. But to the point. I want you and aunty to let me go with you wherever you go this summer, for a rest. I do not care whether it is down to that dear, little stupid Jubilee, where the robins twitter all day long and the owls flap around all night, and one can lie in a hammock twenty-four hours out of the twenty-four and gaze up into vacancy,—or whether it is to the north pole or Africa. I know you will say Yes. Write me when you will go—and if it's Africa!"

"Now what do you think?" pursued Mrs. Van Arsdale.

"If you will pardon me," answered young Lorrimer a little bitterly, "I should say it would be a rather difficult thing to 'think' under the circumstances. I know she is your niece, and a wonderfully clever girl, but the fact of the matter is she does not 'pull even.' She is apt to fly off on a tangent any time. You never can guess what she will do. Look how she took up with the Mahatma and Indian-adeptship craze. Why, one would have thought she was bound to get herself buried in order to try the resuscitation act. And when she discoursed on astral bodies she was positively uncanny. As for her astrological lore and her researches in that direction ——"

"Take care," warned Miss Van Arsdale, "I am not sure but I believe in astrology. Now see here. We are good friends, are we not?"

"Indeed we are," warmly—"but where the deuce is the connection?"

"You will see," triumphantly. "Your birthday is in March,—is it not? and mine is in September. March, April, May, June, July, August, September; six months. Now astrology teaches that people whose birthdays are six months apart cannot help being the best of friends."

"But Katharine's is in March, too," he blurted out.

"Still harping on my niece!" ejaculated Mrs. Van Arsdale gaily.

"Oh, but that proves nothing," objected Miss Van Arsdale, returning to the charge. "You two quarrel—but you simply do not know each other well enough. If you did, you would get on famously. 'The book says so.' I will tell you what we shall do. We will decide on a sequestered nook, mamma and I, for poor Katharine, and then we shall invite you down to surprise us. People can get better acquainted in the wilds in a week than in society in ten years."

"Done!" said young Lorrimer.

* * *

The Van Arsdales, mother and daughter, were coming out of the oldest and dingiest church in Santa Fe—Mrs. Van Arsdale had objected to the north pole and Africa, and her daughter to the rural plains of Jubilee, so New Mexico was selected as a compromise—when they stumbled upon young Lorrimer, or rather he stumbled upon them.

"I thought I should find you if I only haunted these sepulchral shades long enough," he ejaculated, shaking hands. "They told me at the hotel that they did not know where you were, but I remembered your dislike for the glare of modern civilization and enquired for the most ancient adobe in the place."

"But I thought we were to invite you," said Mrs. Van Arsdale, feigning dismay.

"Yes, that was it," cheerfully; so you see I knew I should be welcome and came right along. Of course if I had not known I was to be invited I should have felt a natural delicacy in intruding. But where's the other member of the party?"

"Oh, Katharine's waiting for us in the curio shop," replied Miss Van Arsdale. "She is making a collection of the weirdest things you ever saw. I shall go on ahead and prepare her for our uninvited guest."

"No, I will go," interposed her mother. "I want to see if she has made the bargain I commissioned her to make for me. Walk slowly and we shall be ready to join you when you pass." Mrs. Van Arsdale was hardly out of sight around the corner when young Lorrimer took his companion's hand.

"Helen," he said, "I've come two thousand miles to tell you I love you. I tried to wait, but I could not. I do not suppose you care anything for me,—but can you not some time? Anyway, I must tell you how I feel." A vivid flush had mounted to the girl's cheeks.

"How about Katharine?" she asked, raising her hazel eyes to his and half drawing away her hand.

"Katharine," he repeated,—"Oh, that was only a boyish infatuation. Now do not think I am fickle," pleadingly,—"remember that was three years ago. I simply did not know my mind!"

"But you always said you liked little women best," gazing away meditatively over the amethystine mountains.

"That was years ago," aggrievedly, possessing himself of both hands. "I hope I progress as time goes on."

"And our age?"

"Oh, Helen!" the young man exclaimed passionately. "What difference would it make if you were ten years older—or only three months, as you are. The only question is do you love me!"

"Yes, I do," she replied. And then and there in the presence of two scandalized priests who had emerged from the church and were regarding the couple curiously, he kissed her.

As they strolled on, absurdly happy, asking and answering the questions habitually asked and answered at such times, they espied Mrs. Van Arsdale and Katharine ahead of them, pursued by a vender of Indian baskets.

"Poor mamma," laughed Miss Van Arsdale. "See, she hesitates. . . She is turning back to go into his shop. Do go and rescue her while I catch up with Katharine and inform her of your inconstancy."

But the young woman did not join her cousin after all. Instead, she approached the hotel in a roundabout way by a little side street, and passing up the winding walk hurriedly went at once to her room. As she sat by the window looking out with happy eyes, Katharine came softly to her side.

"Helen," she said with a queer little quaver in her voice, "Aunty told me who has come. Did he say anything about me? I told you I did not love him,—but I do—I do! I know it now."

Miss Van Arsdale raised her hand as if to ward off a blow. The eyes of the two girls met, and in that look Katharine read the truth.

Thus do the tragedies of life and ecstasies of life meet.

Hat in miel tone (burnt orange) novelty braid; trimmed with three fluffy ostrich plumes in a bright deep shade of miel. A wide black velvet band encircles the high crown, the brim is faced with black silk. The back bandeau, which is one inch in hight, is trimmed with a black velvet ribbon bow. Mme. Georgette model.

Mushroom hat of fine Milan in mustard shade, with the brim turned up on the left side. Trimmed with a long ostrich plume in a lighter shade, extending around the crown with a higher effect on the left side. Mme. Virot model.

A Caroline Reboux model in novelty black braid, trimmed with Recamier green ostrich plumes; rosettes of satin ribbon in same shade. These hats are shown by Renard and the photographs were posed for Vogue by Valeska Suratt.

SEEN ON

GOSSIP

Elsie Janis having won her lawsuit against the managers of The Vanderbilt Cup, in which production she was receiving $750 a week, has been the star performer on a three weeks' tour of the Percy Williams circuit at a salary of thousands of dollars per week.—Fritzi Scheff is convalescing, but if she is sufficiently recovered to stand the strain of professional work and travel by next autumn, it is about the best that can be hoped.—Burr Macintosh is to return to the stage next season, and it is said, in a play of his own.

The Theatregoers Club recently gave at its club house, 200 West Seventy-second Street, Maurice Maeterlinck's little play, The Death of Tintagiles. The story relates the death of a child bearing the remarkable name in the title, at the command of a terrible queen. He is protected by his two sisters and taken from them, while they sleep, by three veiled women. In the last act the elder sister climbs into the turret of the tower where he is confined, only to find he is being murdered. The cries of the victim mingling with the despairing ones of the sister are said to be heartrending to hear. The realism of the present ation was extreme. It is doubtful if so gruesome a play would draw in New York. Before a picked audience such as the members of the Theatregoers' Club, who are in search of the unhackneyed in stage productions, the matter was of course different.

CORA BELLE

Margaret Wycherly, under Shubert management, is appearing at the Majestic Theatre in The Primrose Path, a four-act drama by Bayard Veillier. Miss Wycherly was leading lady with Richard Mansfield in Cyrano De Bergerac. In the Primrose Path, which is a modern play Miss Wycherly appears in the role of an artist's model.—Charlotte Walker and Frank Keenan are now under Belasco management and they will be the principals in the new Belasco production due in November.—The Rose of the Rancho continues at the Belasco Theatre and it is on the cards that it shall open the season in the early autumn at this house.

The old Daly's Theatre went out in a blaze by Victor Herbert's musicians, the third Sunday evening in April. The famous house was opened 17 September, 1879. The new management is expected to radically change the old house.—The Girl and the Million is said to be the title of the musical comedy which is to follow The White Hen at the Casino.—Richard Mantell is playing a short season of Shakesperian tragedy at the New Amsterdam Theatre, his range of roles including Brutus, King Richard III, Macbeth, King Lear, Richelieu and Othello. He is also appearing in The Merchant of Venice.

Klaw and Erlanger and F. Ziegfield, Jr. have combined to make over the New York Roof Garden into a place of summer amusement like the Jardin de Paris. The entire roof is to be rearranged and decorated as nearly as possible to duplicate the Parisian original. A company will be organized to present a review based on important events, and there will be in addition a vaudeville programme. The garden will be opened on 4 June.—Klaw and Erlanger are also interested in Edmund Day's new western play, The Round Up, which was put on in the early part of this month for a run at McVicker's Theatre, Chicago. In addition to a full cast there are thirty-five cow boys and eighteen cow ponies in the company, these keep the realism of the scenes. In the third act is a battle scene, when among other incidents two men stand off a band of Apache Indians. Several well known players are in the cast as principals: Macklyn Arbuckle, Florence Rockwell, Julia Dean, Orme Caldara, Wright Kramer, and Harold Hortsell.

JAMES JEFFRIES—NOT THE CHAMPION

The House of a Traitor, the play put on last week at the Fifth Avenue Theatre is a dramatization of Prosper Merimee's Mateo Falcone. It is the work of Edith Gardner Ahearn, a Smith College girl, who is also an artist.—The second students matinee of the Stanhope Wheatcroft Dramatic School occurred in the Casino in mid-April. The programme, which was interesting, consisted of six one-act plays, many of them presented for the first time. They included The Flying Wedge, by Grace Livingston Furniss; Cupid's Messenger, by Alfred C. Calmour; Nobility and a Bachelor Wife, by Alice Yates Grant; The Letter of the Law, by Elizabeth Wander and Mere Man, by Herbert Seares. A large audience applauded the efforts of the young players, among whom Stanhope Wheatcroft in Cupid's Messenger, and Elizabeth Wander in The Letter of the Law (of which she was both author and leading lady) appeared to be the favorites.

Arnold Daly, who descended from the cult of Shaw plays to appear in the rather simple Boys of Company B, has in mind a plan to ultimately start in New York a theatre after the fashion of the Theatre Antoine. This scheme cannot be put on until the close of the run of the Boys of Company B, which will consume some time. As a foretaste of what he will do ultimately in the way of plays, Mr. Arnold is giving four special matinees this month, one each week, at the Lyceum Theatre, presenting three one-act plays, a selection from his store of fifteen or more brief plays. The three plays for the special matinees include The Lemonade Boy, written by Gladys Unger, whose play Sheridan has been successfully produced in London by Arthur Bouchier lately; The Flag Station by Kenyon and Louis N. Parker's dramatization of The Monkey's Paw, by W. W. Jacobs.

COL. LARIVETTE

The Will J. Block Amusement Company, which brought out Coming Through The Rye, Genesee of the Hills and The Land of Nod, among other productions, is now planning to build three theatres. One is to be at the north-east corner of Forty-seventh Street and Broadway; a second, in Boylston Street, Boston, and a third, near the city hall in Chicago. The plan is to play the Will J. Block attractions at these new houses.

Maud Adams is to play the role of the hunchback clown in Les Buffons, when that play is put on in this country by Charles Frohman. Bernhardt has achieved a great triumph in this part this winter in Paris, and it will be interesting to see what Maud Adams does with the part after the very different demands made upon her by her role in Peter Pan.

It is not so many years ago that Frenchmen in the name of art were painting and hanging in their salons truly horrible pictures fitter for hos-

MRS. PAGE DR. PAGE

SKETCHES FROM BEFORE AND AFTER, AT THE ASTOR THEATRE

THE STAGE

pital clinics than for the walls of public or private galleries, and the same morbid spirit appears active with some French playwrights and theatrical managers, at the present time. At the Grand Guignol recently was given a little drama which for its choicest incident showed a bound man shrieking and writhing in a chair, while a gang of ruffians tore out his hair by the roots, gashed

SALLIE FISHER

Who has the leading role in Noah's Ark, which opened at Baltimore late in April. Miss Fisher was with Frank Daniels last season in Sargeant Brue, in which production she made popular her well-known song, Dearie.

him with razors, and put out his eyes with curling irons. In another play, the horror is the revelation of a really disgusting disfigurement inflicted on a woman as the result of an automobile accident. It seems incredible that audiences could be secured for such shocking representations but the report is that the plays draw well.

Irene Bentley has retired from The Belle of Mayfair to enjoy a well-earned vacation, and Edna Wallace Hopper is appearing in her place.

Louis James, who has closed his season, will appear, in the autumn, in a revival of The Comedy of Errors; his role to be that of the two Dromios.

Harrison Grey Fiske has bought from Percy Mackaye the stage rights of his play Sappho and Phaon for Bertha Kalich, who will appear as Sappho in it next season. It will be brought out at the Lyric Theatre. It is set in a single scene, the exterior of a Greek temple overlooking the Aegean Sea. Daylight brilliance, moonlight and misty dawn effects are successively shown.

At a dinner given in his honor, in London, W. S. Gilbert, of light opera fame, the survivor of the partnership which gave the world Iolanthe, and the other inimitable Gilbert and Sullivan operas, said among other things that when he and Mr. Sullivan began to collaborate, English comic opera had practically ceased to exist. Such musical entertainments as held the stage were adaptations of the plots of the operas of Offenbach, Audran and Lecoq. Sullivan and he set out to have plots, that however ridiculous, should be coherent—dialogue void of offense; that on artistic grounds no man should play a woman's part, and no woman a man's. Finally, they agreed that no actress of the company should be required to wear a dress that she could not wear with perfect propriety at a private fancy ball. They were credited—or discredited—with one conspicuous failure, Ruddigore, or the Witch's Curse. Well, it ran eight months, and, with the sale of the libretto, put $35,000 into Gilbert's pocket—a pretty good record for a failure. In the course of his speech Mr. Gilbert avowed his indebtedness to the Bab Ballads, from which he had cribbed. He ventured the hope that, like Shakespeare, he might be held to have so far improved the original stories as to have justified the thefts he committed.

Robert Lorraine played a week's engagement at the Grand Opera House in Man and Superman, the first of this month.

Ethel Barrymore is in the last fortnight of her engagement at the Empire Theatre. The play is a revival of Cousin Kate, with the original cast.

Mrs. Wiggs of the Cabbage Patch with Madge Carr Cook in the leading role has found instant favor in London where it is now playing at Terry's Theatre.

WILLIAM HAWTREY AS COUNT HEGEDY, AND DOROTHY DORR AS MRS. ALCOTT

In The Ambitious Mrs. Alcott, recently at the Astor Theatre

THose who are to read Aunt Jane of Kentucky, a volume of short stories, by Eliza Calvert Hall, must not neglect the illuminating paragraph from Maeterlinck, which serves as preface to the collection. Here is the key to the book, and if any reader is repelled by the somewhat grotesque dialect of Miss Hall's characters let such a one turn again to the paragraph from Maeterlinck. These stories have that rather rare quality in recent fiction, genuine feeling. They betray the hearts of a simple people, and help us to remember that beneath the dullest exterior there is something that belongs as well to the greatest and most brilliant of the race. Most of the failures in literature must be ascribed to the inability of so many writers to get below the surface, to show us human hearts. Sally Anne's Experience, which we believe originally appeared in a magazine, is the initial story, and is excellent, although it is not better than several that follow. Milly Baker's Boy, in which the author has undertaken a most difficult subject, is done with fine success. It would be interesting to see what would be the effect upon the author's future stories should she tone down her dialect, and take it for granted rather than express it in all its native crudity. Meanwhile let us be heartily thankful for just what she has done.

(Aunt Jane of Kentucky. By Eliza Calvert Hall, with a frontispiece and page decorations by Beulah Strong. Little, Brown & Company. $1.50.)

THe first edition of Mr. Gosse's valuable Short History of Modern English Literature was issued ten years ago. In his preface to the present revised and illustrated edition of the work the author makes some interesting comment upon the curious and unmistakable relation between the portrait of a great writer and the quality of his work: "Why the character of the human brain and its constant expression in a certain consistent direction, should modify the outer envelope of the body, or should imprint a strange and often a picturesque appearance on the features, is a question, I believe, which has never been answered. . . The typical appearance of Shelley and of Burke, of Coleridge and of Pope is too closely parallel to what we know of the temperament of those writers to be accidental.

We cannot account for the sinister sharpness of Sterne's face, for Tennyson's dark majesty, for the rugged and stormy head of Ben Jonson, but we are forced to recognize they are severally consistent with the intellectual character of the men's writings."

The word "modern" in the title is not to be taken in a restricted sense since the history begins with The Age of Chaucer, and in fact, only four of the eleven chapters are devoted to English literature after the eighteenth century.

Mr. Gosse, in his admirable treatment of a great subject has aimed to impress the reader with a feeling of the evolution of English literature through successive generations of writers. He regards the continuity of the literary product of the Anglo-Saxon race as unbroken from Beowulf and Caedmon down to the present day.

The volume contains a Biographical List, a Bibliographical Note and index.

(Modern English Literature. A Short History. By Edmund Gosse. New and Revised Edition. With Seventy-two Portraits. Frederick A. Stokes Company.)

MR. Weyman's latest romance is one of the best and most conscientious, at least from the historical point of view, that this clever author has ever written. Nevertheless, it appears destined to interest only a very small circle of readers in this country, since a large part of the book is frankly devoted to a masterly exposition of the ins and outs of English politics at the time of the famous Reform Bill of 1832. The fierce rancor which was excited between the old governing class and the people in those days by this radical measure can scarcely be appreciated by the modern American, but we can freely state that anyone who undertakes to read Chippinge Borough will assuredly find a more vivid and graphic account of the peculiar spirit of the period than is presented in any work of English history. The portraits of Lord Brougham and Sir Charles Wetherell are brilliant characters and, no doubt, fairly faithful to the originals. The interwoven love story comes to the surface at intervals in the storm and stress of politics and is, as might be expected, replete with interest and romantic charm.

The story reaches its climax in the Bristol riots, when Mary Vermuyden and her stern father, Sir Robert, owe their lives to the courage and devotion of the hero.

(Chippinge Borough. By Stanley Weyman. McClure, Phillips & Co.)

MR. Ogden's modestly and judiciously edited Life and Letters of the late E. L. Godkin, long an intellectual influence of high importance as editor of the Nation and later of the Evening Post, is by far the most notable American biography of the season. Though published in two volumes, it is really a short book, and shorter by reason of its high intrinsic interest. The world is already far enough away from Mr. Godkin's active career to realize why his unusual powers, rare purity of character and aim, and immense industry and intensity failed of their highest effect. Politically he was not only a republican, indeed, a sort of king hater, but he was as well, within limits, a convinced democrat. He was not, however, socially democratic, and his social and intellectual fastidiousness made it impossible that he should know and sympathize with the large body of his fellow Americans. He was not a snob, but he had in common with the snob a rather strong sense of his own social superiority, and he had a large measure of intellectual arrogance. These things, together with his fine incapacity for pretending to be what he was not, made it impossible that he should reach and move the great mass of his reading fellow Americans. Some day, perhaps, we shall have a man with all Mr. Godkin's power of thinking and writing, and all his high unselfish purpose, but possessed of a broader democratic sympathy; such a man will then address and move the wider audience that Mr. Godkin ought to have reached.

Mr. Godkin, did, however, as these admirable volumes show, attract the affectionate and enthusiastic support of the educated, the scholarly, the cultured, in large numbers, and his influence upon young men fresh from college was especially wholesome. His services to New York City and to the nation at large were immense. Through these volumes breathes the spirit of this strong and indomitable man. It is a fine record that should help to inspire American youth, for Mr. Godkin labored long with small material reward, and loving dearly the lettered ease of the scholar, fought on valiantly with the beasts at Ephesus and neglected for years the invitations of his library hearth. There is no telling how great a man he might have grown had he been able through sympathy to look deeper into the hearts of his adopted fellow countrymen, but he fought the fight as best he could, and though he was often beaten, and latterly much discouraged, his were essentially the laurels of victory.

(Life and Letters of Edwin Lawrence Godkin. Edited by Rollo Ogden, with Portraits. The Macmillan Company. Two volumes. $4 net.)

ONe hardly looks these days for a story of simple plot and motif such as those of Florence Wilkinson's new novel, The Silent Door. Miss Wilkinson, however, has triumphed greatly in this charming story of a lost daughter and a foundling granddaughter. The scene is laid somewhere in the mountains of New England, and the people are wonderfully true to the soil. Nothing could be better than the learned old gentleman in his quaint old house with his strangely assorted family. Chapter after chapter unfolds itself with the mildest of mild adventures, but the reader is always interested, and only those who have been utterly spoiled by modern swashbuckling tales of strife and intrigue will wish this delightful tale of American life had been other than it is. There is local color, humor of a large human kind, and an appealing pathos which will bring tears to many eyes.

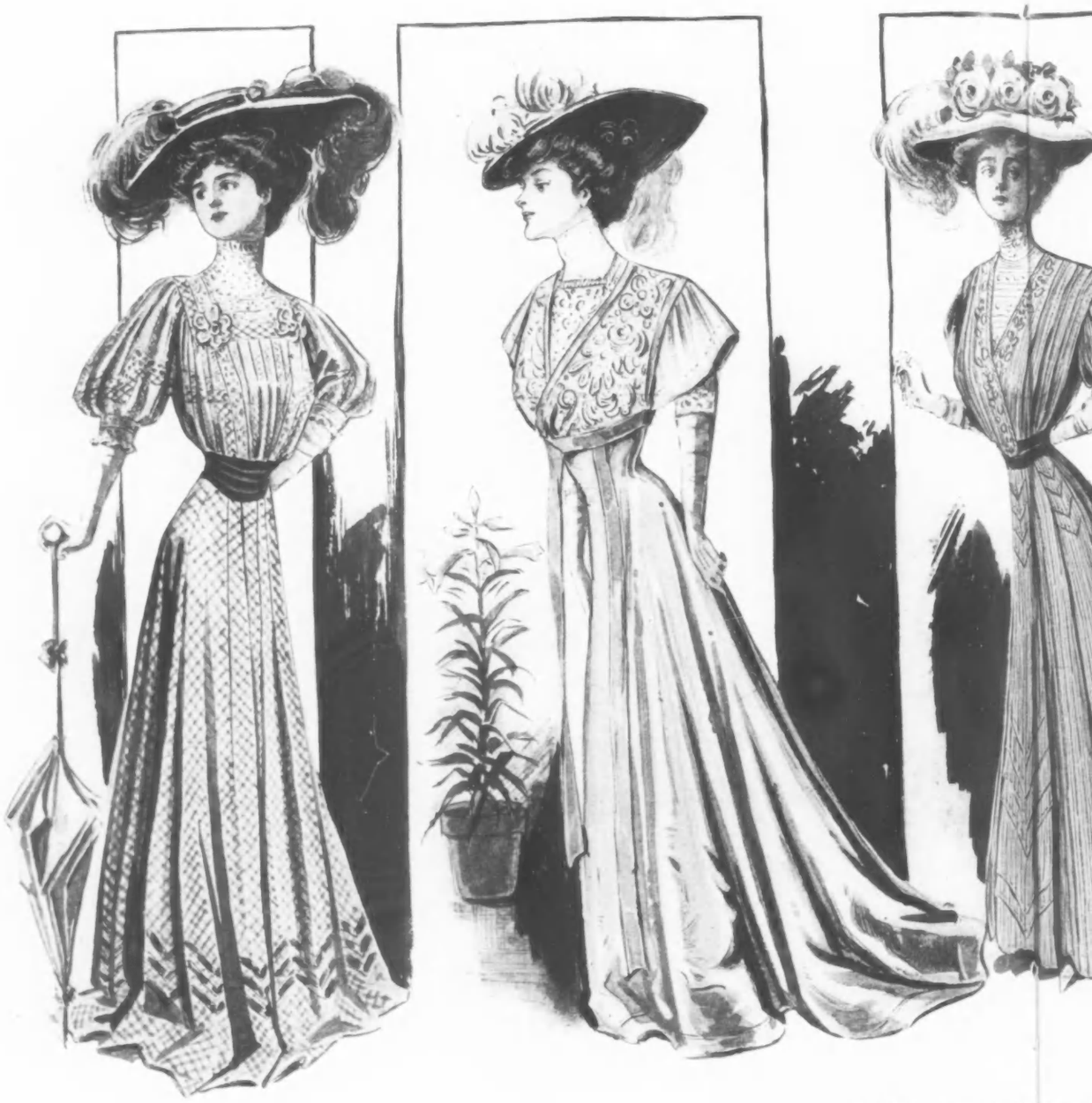
(The Silent Door. By Florence Wilkinson, Author of Kings and Queens, The Far Country, etc. McClure, Phillips & Co., $1.50.)

IT takes courage to write about steamboat life on the Mississippi after Mark Twain, but Charles D. Stewart, whose Fugitive Blacksmith has proved such a boon to mankind, has done it with considerable success in Partners of Providence. The charm of this

(Continued on page 772)

FASHIONABLE MOURNING TOILETS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 725—A



SMART SPRING GOWNS A

FOR DESCRIPTIONS OF FASHIONS SE

WNS AND HATS

SIONS SEE PAGE 752—A

THE HAT TRIMMINGS—TAFFETA RIBBON IN MILLINERY —CASSOWARY PLUMAGE—THE BUNCHY COAT— PELERINE BLOUSES—CRETONNE PARASOLS—A DASHING COACHING COSTUME— PLUMELESS HATS

THE newest hats occasion surprise as they show that our mad craze for ostrich plumes, tremendously long ones, medium sizes and those of all kinds is not the latest cry by any means. At all the smartest weddings the women who created the dress atmosphere of distinction and fashion wore big hats with ostrich plumes. Now they are finding out that the swagger hat is of straw, and of various straws in all the mustard shades, some deep in tone, some medium, others very pale. As the brims are wide, the crowns low, there is a "Winterhalter" dip in front, and more or less of a flatness in the back. The trimmings of these run into wreaths, but do not imagine they are of the old genre with which we are familiar. Not so, they are a decided novelty. Big flat flowers, roses, poppies, etc. of silk and velvet in very dark winter colors, plums, purples, deep ruby, green, blue; and still more novel, a part of some of these roses and of other flowers also, is of black silk. When enwreathed there is no foliage at all, but when used as a single decoration in some very chic hats they are placed in the middle hat front and small rose leaves give a finish on either side. For young heads the natural color of roses, which still dominates in floral trimmings become the selection and with their varying tones are closely set together, relieved by cluster bows of ribbon, not necessarily matching the roses, but rather in contrast, as pink roses, with sky blue ribbon bows.

SILK WALKING SUIT
See "What She Wears"

THE DASHING BOW

But while it is made clear that the latest dress hats are trimmed with flowers in this new way the unexpected smartness for other hats lies in their dashing outspreading bows of taffeta by the yard (that soft French glacé sort) cut into lengths and six to seven inches wide at least. The art lies in the making of these many looped bows stretching across the hat brims in front in the most fascinating and becoming style imaginable. Here too, the medium and dark shades of Bordeaux, bottle-green, sapphire blue in big bows show off delightfully upon the mustard-colored straws, or the black as well as the dark green ones. Another feature, one by no means to be slighted or passed over, is that the brim linings now are either black or in dark colors so that the face has its proper background. Taffeta enters into these linings and is fitted exactly into perfect flatness to the straw. That is a charming foil to Titian, chestnut and blonde heads. These hats then are the smart wear with tailor costumes of all kinds, whether light woolens, rajahs, pongees, foulards, or summer linens and voiles, check silks, etc.

CASSOWARY PLUMAGE — MULTI-COLORED FLOWERS

Going back to our mutton, dress-hats in their many varieties of these latest models show another complex and pronounced style when flowers, ribbon and cassowary plumage in its natural or dyed colors are shown in the same hat. Roses too, take on whatever harmonious colorings are needed in this favorite plumage, which is so very light in its slender feathery spears. Imagine some roses in turquoise blue for the half of each petal, while the other half is in petunia pink. Sometimes each petal will represent three single colors. The effect, however, is extremely pleasing if well handled, for no foliage interferes. These multi-colored flowers are charming upon the newest white lace hats which are reserved more especially for wear with harmonizing costumes in white lace or gowns with white lace trimmings as well as lace coats, lace etons and boleros.

Another new touch is seen in the toque style of small hat with its rolled up narrow brim. This brim is embroidered in mixed colors in appropriate designs, neither large or small, and not too prominent in effect. Darker blue, dark green, and brown, in fine soft straws as well as very dark dahlia reds are the best colors to choose for this style of ornamentation. Wings in which a touch of color has been introduced is the trimming in the best taste, to accompany such hat embroidery, with silk bands for drapery in the color of the straw. These hats belong also to the tailor-made costume class.

BUNCHY COATS—A PRETTY EXAMPLE

Many of the youthful tailor-made costumes are made with little full coats, bunchy little affairs, that have come into fashion and hide the figure completely. For those who lack that most desirable physical attribute, a pretty waist line, those coats answer admirably, they seem to have been designed expressly for that purpose. Yet one sees them worn now and then by some of the young set who are very proud of their waist-lines. The reason of this lies in the choice of a quaint Romney style of hat very often which needs this old style of suit to add to its picturesqueness. The wearer of a drab and white check cheviot costume made up in this genre was recently shopping on the Avenue. She was so extremely pretty and graceful that the loose coat became her to a charm. The skirt was short and trimmed with a drab velvet ribbon around the bottom in three graded rows. There was a velvet girdle to match, a straight belt. The coat was gathered in the back with a ruffle effect below the gathers which also passed under the arms and ended under some side-front gathers of the same kind. These three sections of gathers were trimmed with short flat bands of drab velvet, having white and drab crochet buttons through the middle, while smaller match buttons and suggested button holes answered for the closing of the two fronts. A drab velvet turn-over collar with a lawn and lace one, not so wide, rolled over it and a high chemisette to match. Full sleeves well gathered on the long slope of shoulders as well as into the velvet cuffs, with lawn and lace cuffs rolled over in the same style as the collar. Velvet bands hid the sleeve gathers at the sleeve tops in a severe way. The white straw hat with an indented turned-down brim was trimmed with a drab maline crown drapery held by bows of white ribbon here and there and ending in the back with a bow and long ends. It was

extremely simple. Bunched on the sides of the back bow were two shrub-like clusters of greenery, bearing a pink blossom not unlike the hawthorn. Plaitings of the maline as a cache-peigne further accented this quaker drabness of tone, and so did a neck ruche of the same maline

Matadore hat in white horse-hair straw. Brown pheasant feathers and bow.

worn off the shoulders. There were long gloves to match in suede.

SILK WALKING SUIT

A smart street costume is presented in the illustration, having a gracefully built skirt and sleeveless coat. It is one which suggests a make up in many different fabrics, voile, linen and varieties of silk; in point of fact, the model was in raw silk of a dull blue shade. The inletting of skirt plaits gives the novelty of long and short ones, supplying the needed bottom width, but maintaining an upper slenderness to the knee. The pretty trimming is of silk soutache manœuvred into long lines across the coat fronts only. Upon the coat is the same skirt border trimming carried out into further intricacies, with buttons and loops of the same color, a shade of blue that gives no violent contrast, but rather greater softness by its paleness. Cords and tassels formed into a bow, with long ends, trimmed with knotted danglers on each side of the open front. They harmonize delightfully with border and with a cute angle design assisted by smaller buttons and loops. The broad sleeve opening gives a chic touch by dropping into a band trimming very low on the under-arm seam. A lawn and lace trimmed waist, with half-sleeves, and a very high neckband is worn under this coat, and the ubiquitous small bow for finish. Both parasol and silk hat bows are of blue taffeta, while the straw of hat is a very much darker blue. Its broad brim is lined with the same dark shade of silk. A bunch of aigrettes shoot out on the left side. The long gloves are of yellow wash chamois.

PONGEE COSTUME WITH PELERINE BLOUSE

Very much worn by slight figures and in all the light weight fabrics, both silks and voiles, are the pelerine blouses. In pongee of natural color was an exceedingly attractive costume ordered. Its skirt had for trimming a braided design in two widths of silk braid representing a narrow compressed Greek design six inches high. The same design ran on the bottom of the wide sleeves were set into the open V blouse in a way to disguise all seams. A white taffeta collar and belt were braided to correspond. The braided collar was laid over a bias collar of pongee, quite narrow in front, but dipping over the shoulders as an added short sleeve and was braided also, then cut into a straight edge at the sides in the back. The braiding on this pongee addition, covered the whole width of the silk. Long dangles of pongee and balls of the braids intermixed formed the ornamental arrangement over the front fastening, hanging below the belt.

EFFECTIVE COACHING COSTUME

In Rajah of a dull currant red, was seen a coaching costume, where white silk and gold braid, with Oriental tassels of red, white, black and gold produced a charming effect. There was a cape attachment which was to be worn over a blouse of white silk and gold lace with its tiny revers of black velvet and white Honiton lace. This red cape was slashed over white silk blouse sleeves on each side from elbow to shoulder and turned over into revers of black velvet with three gold buttons and loops for the bottom ornaments. In front, a white moire vest was set in with red silk facings turned over from the high V opening down to the belt of white moire and its gold buckle of large size. Upon the bottom of the end revers similar gold buttons and loops in clusters of three were placed. A black velvet turn-over collar crossed the back and part of the shoulders in coat style to suit the two small Rajah revers that finished the top of the vest. The cape lining was of white taffeta, but sewed in also on the entire edge of the cape defining it in front and over the moire vest as well was a black silk soutache braid giving that clear line which is ever the best of finishes.

CRETONNE PARASOL

Apropos of country coaching the cretonne parasol is to be a pretty feature, but will require to be dressed up to in order to be smartly carried. It is noticeable that a new carriage parasol has been imported, new in size, that is, and larger than the 1850 styles. They come in colored silks and have the same style of trimming in self colors executed with silk or ribbons that the season's parasols are so greatly admired for.

GLIMPSES

A—

Charming new fashion is that of ordering plate glass tops to certain pieces of bedroom furniture, such as the dresser, the chiffonier, the fancy tables and desk, as well as the toilet-table, if there should be one. Various under glass coverings are in vogue. Specially designed French lawn or sheer grass linen covers, some having monograms and crests embroidered in handkerchief fineness are laid over a silk or satin, in color to match or harmonize with the other furnishings. Others again are white rep silk covers embroidered in colors or with colored ribbon embroidery. Old brocades are a still further choice. Ornaments as well as silver look exceedingly well upon these crystal sheets, while the great advantage of preserving these expensive covers from air and dust adds to the real beauty of this glass top finish. It is no wonder that it has been utilized in so practical a manner and has rushed into favor so rapidly.

CHILDREN'S—

Spring hats are trimmed with a superabundance of flowers. The distinctiveness of all millinery this spring is marked by a profuse use of flowers, a floral extravagance not seen for years. Bell hats, in which children's faces are so becomingly framed, have crowns and brims thatched with vines and blossoms. Other hat shapes have brims edged with garlands of roses and flowering vines, regardless of the crowns which are very large and need not be at all of the brim material. Silk, net, chiffon, lace, go to make up these contrasting crowns. Satin ribbon is a favorite for crown bands and the big butterfly bows so chic in style. Lingerie hats are as fashionable as ever, and range from single scalloped piques, to finest of embroideries and laces. Big bows of ribbon and flower bouquets, or single roses are the trimmings used upon them. Bonnets for the tiny tots have crowns of lacy straw and face frills of mousseline or lace, with fascinating bunches of moss rosebuds tucked in artfully and most coquettishly and with delightful effect.

Empire frock of sage green plaided voile trimmed with bands of satin in a darker shade. Picture hat trimmed with black and green plumes.

PARIS

(From Our Own Correspondent)

DRAMATIC SATIRE—THE HEADDRESS—REJANE TOILETTES IN THE PLAY PARIS-NEW YORK—SUMMER GIRL COSTUME SUGGESTION—THE ARMHOLE IN CURRENT FASHIONS—THE LACE SCARF

TO see ourselves as others see us we have only to go to the new play by Francis de Croisset and Emanuel Arene, which Rejane is playing with diabolical cleverness. "Paris-New York" is a farcial satire, and its characters are caricatures, but drawn with a pen that sees the essential qualities of certain types, so that, whether we like or not, we are bound to admit that the shots hit the mark. Rejane, who plays the part of the rich widow from Cincinnati, does not look her rôle in the least degree—her innate Parisienisms are too pronounced for that. But one forgets these, however, when she begins to talk, for she has the American accent to perfection. The audience at the première was quite the smartest possible. People are dressing more and more for the theatre, and especially so at the Theatre Rejane, for it is far and away the most spacious, the most elegant, and the most comfortable of any playhouse in Paris.

The usual French theatre is small, crowded, old and dirty, and it is astonishing that the people will bring out the lovely toilettes they do on theatre nights. At Theatre Rejane, on the contrary, there is one spacious foyer and corridor after another, luxuriantly carpeted, and on the nights of the Repetition and the Premières the effect of the moving groups of people was of a large party.

Of course, the headdress is most important at present, and, while giving great opportunities for originality, yet has certain fixed characteristics as well. Whatever the decoration is, it takes a low and large circle about the head, giving a circumference much larger than the head itself, and the bows, wings or flowers are placed low on one side or the other. Even diadems at the Opera—to diverge for a moment—are worn low about the back of the head or straight across the forehead, so that nothing stands higher than the crown of the head. This too, is the fashionable silhouette for the hat, which, while placed on the back of the head, lies flatly on the crown, and gives no hight from the front view, let it shoot as it will out or downward behind. At the theatre there is being worn very often a long ostrich feather of the Amazone or the willow type, which is laid flatly across the top of the hair, its stem fastened at the one side with a flower or a knot of gold or silver galloon, while its tip hangs back of the opposite ear and curls about the throat, more or less, loosely waving, but always keeping its caressing line about the head.

Remarkably statuesque looked a smart woman, who wore a broad wreath of flatly woven green laurel leaves, which was bound tightly about her head across the brow, temples and crown, a few tendrils only of brown hair escaping below it on the forehead. Above this wreath her hair was piled in a wide flat coronet of broad braids. A faultless profile is absolutely necessary with such classic lines as this headdress presents.

Mandarin coat of pale blue chiffon taffeta bands mounted on liberty satin and lined with plaited chiffon in self-tone, the border is of Chinese embroidery on fine net.

"Paris-New York" is not a dressmaker's display, in spite of the fact that the first scene passes in the tearoom of the Ritz,—Rejane herself is strictly tailored there, and the little cocotte boasts the smartest togs with her billowy skirt of many Alencon lace flounces and her Louis XIII coat of embroidered white silk. In the second act Rejane wears a very fashionable housegown, which is partly made of the very broadly striped mousseline de soie that is so much in vogue, and, of course, the correct kimona sleeve, the skirt of this toilette is a fulled one of broad dark brown and pale yellow stripes, as broad as your hand, but given a blurred, changeable effect by a lining of pale rose mousseline de soie over a final one of gold. This skirt mounts rather high at the back into a little brown ribbon ceinture below a low-necked, sleeveless blouse or fichu, of creamy Valenciennes lace, into the bosom of which is thrust a cluster of pink roses. Over the whole there is worn a large loose trailing kimona of black mousseline de soie deeply bordered at the hem with a painted garland of roses in many colors, there being a smaller garland on the hem of its short kimona sleeve. Nothing could be more truly Parisien than this negligee.

Striped materials are the rage, and in coarse tussore, and other weaves of Japanese and Chinese silks, are appearing already at smart gatherings, where the sun is warm enough to warrant them.

Plaided or striped tussore skirts with short, loose kimona boleros of solid color are adorable. The little embroidered blouse worn with this has also short wide kimona sleeves, so that the arm is practically bare to the shoulder, did not the long glove push well up inside. If one likes, one has a little lingerie sleeve made to corset cover or chemise, which is tied with ribbons about the arm just above the elbow, to prevent the nudity from being too apparent when it is a question of a walking costume.

Skirts of coarse white tussore with a deep hem headed by ajour stitches, a rather high, straight-about belt of broad, softest, Liberty satin ribbon, having a wide band of color on one edge, its huge short loops spread out at the small of the back, and its ends hanging to the hem of the skirt, a blouse of Valenciennes and tulle or batiste embroidery with short, wide open sleeves, and a Panama, narrow brimmed and flat in front, sloping downward and out at the back of the head, and trimmed with a soft scarf similar to the Japanese sash,—is not that a pretty idea for the summer girl? White openwork stockings, of course,—white stockings are coming in with a hop, skip and a jump. French women are wearing more and more the skirt-drawer, which originated in America, but with it they have conceived the idea of wearing stockings woven especially by command and of an extra length, these giving a very desirable protection which the pantalon-jupon does not afford. So long are these stockings that they almost meet the corset, and the four garters are, by consequence, reduced to a mere patte of shirred satin decorated with a flat round rosette of mull having a little bunch of flowers made of baby ribbons in its centre.

Of course the most noticeable characteristics of the spring fashions, be it gown, cloak or jacket, is the huge armholes. The sleeves are draped in endless fashions with kimona effects, Greek effects or fichu effects with ends tucking into the belt, or even passing under the belt and buttoning on to the skirt. So that armhole and belt meet, the result is tout ce qu'il y a de plus chic.

The sleeve is often a mere drapery arranged over a blouse of lace, chiffon or embroidery, and alone repeating the materials of the skirt on the bodice. Cloaks and wraps of all kinds, for evening as for automobile wear, are most primitive in cut, being made of single stripes of rich cloth looped and folded and draped in all sorts of original styles. When they are made of cloth which has one wide border of another color, or of embroidery, it forms a unique trimming, tassels alone being added.

For summer the most beautiful scarfs are being made of lace over chiffon bordered on one side with a band of painted gauze or of richly embroidered flowers in bold decorative colorings. A parasol matches such a scarf. One very beautiful and very long scarf is made of white crepe de chine bordered with abroad band of blue and white Persian cachemire embroidery cut from a real Persian scarf, this border continuing across the ends but not up the other edge, a deep knotted silk fringe on the ends, and a lining of tussore that is the exact shade of the Persian blue; completing it. An accompanying tiny crepe de chine parasol, 1860 in size, has a scalloped line of fringe falling over a final narrow border of the blue and white Persian embroidery. This is lined with shirred white mull, and has a hinged carved ivory stick.

At the Vaudeville one of the successful tailor gowns is a Nattier blue tussore with a short-waisted Japanese sleeved coat, both coat and skirt trimmed with broad borders of blue cloth decorated with blue soutache scrollings. Mousseline de soie wraps, lined only with mousseline, are rendered quite warm by an all over braiding in soutache of the same color, and huge "bonne femme" cloaks, shirred into ruches top and bottom, are made of three or four layers of mousseline de soie,—it is incredible what lovely color effects are achieved this way,—incredible also the warmth of a garment of this sort.

Paris, April. Aube de Siecle.

Costume of natural color linen voile with insertions of Venice lace in the fitted coat, which is also trimmed with self-tone taffeta tabs held by crochet buttons. The skirt is circular finished by a deep hem.

Costume of silver grey Japanese silk figured with large pink flowers. Sash girdle of dark green liberty satin with bow and streamer ends at back. The insertings are of ecru Mechlin lace. The V yoke and sleeve ruffles are of ring dotted Brussels net.

IN THE PARIS SHOPS

HAving the pleasant task of decorating a new apartment on my hands, and searching for curtains, I happened upon some that were suited for the color scheme thought out. They are made of an oddly woven material—apparently cotton—of the most delightful pale yellow tint and embroidered by hand on the edges in an effective design achieved by coarse threads in different shades of beautifully harmonizing brown. They are thoroughly artistic and not at all dear, selling for one hundred francs. Cushion covers of the same lovely material harmonising, or matching in the embroidery, are eight francs fifty.

In the same shop they have lovely opera bags of white silk fascinatingly embroidered in pale delicate colors and lined with white leather. They are eight francs.

Dressed in lovely and silken textures—their garments all made to "come off"—are pretty dolls for which they ask but eight francs fifty, to ten francs, according to size. I can fancy the delight of a little maiden over a gift of this sort.

Long scarfs of soft silk and satin with printed colored borders and plain middle part either white, or pale tinted, are twenty francs. Very beautiful is one in cachemire colors with heavily fringed ends, this is twenty-five francs. In these days when buttons form so prominent a part of the decorative scheme of a toilette, it is with great pleasure one happens upon something really uncommon. I have lately seen buttons made of Royal porcelain in tender shades of old blue, in a charming flower design against a pearly white background. Of real artistic value, and far more interesting than the usual button used for decorative purposes they are also less expensive, the price asked being only four francs apiece. Of the same porcelain in the same delicate colors and sometimes with a touch of green, are umbrella handles for seven francs. Of graceful antique form is a vase, the beautiful blue wrought into a lotus flower and leaf design, this is thirty-five francs. A tete a tete tea set that would be a joy to the eyes in a blue-trimmed boudoir is two hundred and fifteen francs. Commissioned by a helpless, mere man, to select a wedding gift for his daughter, next to the satisfaction of actual ownership was the delight of choosing a wonderful traveling dressing bag of fine black sealskin. It is beautifully fitted with all sizes of cut glass flasks, topped with silver and gold, and brushes backed with tortoise shell of a lovely amber color, quite transparent—while handling it, and observing its extreme beauty, one does not consider the price too great. It costs thirty-six hundred francs.

In the same shop with this enthralling thing are small objects wonderfully attractive. An odd dish-shaped thing of china and metal for the writing table is designed to protect pens from rust. It is only five francs.

A travelling clock in a red leather case of novel form—extremely flat and thin—and warranted for a certain time, are thirty-eight and fifty-five francs, the last having a different ornamentation. A lover of tobacco is always attracted by new receptacles for the magic weed. New to me is a cigarette box of raffia. It has a cedar wood lining and is clamped with brass or gun metal. The decoration for the top an initial, or monogram, in the same metal is a pleasant change from the hunting pictures that have held favor so long. They are twelve francs and will probably hold a hundred cigarettes.

Odd shaped ash trays of enamel on silver, and also of sterling, richly carved, are forty-eight and seventy-five francs.

Metal stands for hat pins of white or yellow metal are really the most convenient things of the sort I have seen; graceful in form and capable of holding all one is likely to care to own they cost only four francs twenty-five and three twenty-five.

New in shape and of a lovely pale tan leather is a bag made with the pocket space carefully arranged in two parts, each one securely fastened so that it is impossible to lose small change. The handles are, after the latest manner, made of strips of leather, easily slipped over the hand, and there are two compartments held easily together by the handles, that are convenient for the handkerchief or visiting cards. The price is fifty francs. The newest frivolities in the form of pretty accessories for the toilette are altogether fascinating. Beautiful long veils of dotted tulle appliqued deeply with handmade lace are in all shades of colors. Draped from the hat brim the ends are long enough to form scarfs. They cost twenty-eight froncs.

An enchanting set of cuffs and collar of real Irish lace and real Valenciennes lace is only eighteen francs. To wear with this set, or not, as one choses is a rabat of real Irish lace for twenty-two francs.

A pretty belt of plaid stuff on a foundation of silver with a handsome buckle front and back and lined with soft leather is twenty-eight francs. A delightful sun umbrella all little lingerie plaits of white linen and encrusted with embroidered motifs has a white wood stick with jewelled handle. It is one hundred and fifteen francs.

Wonderfully lovely is a metal in an entrancing gravish tone far more artistic than silver. It is wrought into every sort of thing for the table and into decorative objects for a room. For the bath room are sponge dishes, soap boxes and tooth brush holders. The first is twenty francs, the second fifteen francs and the last twenty, also.

For the dining room is a beautiful square tray with cleverly wrought handles that are all

Coat made of changeable taffeta, bright green and bright brown. It fastens with a single button and the points fall loose in front and are caught up on the hips with a narrow band of brown velvet and embroidered buttons. The facing is bright green taffeta. Collar and cuffs of green taffeta. Alencon frills in sleeves. Hat of green tulle with red rose.

in one with it. This is twenty-two francs. A tea and coffee service, the shapes extremely interesting—simple and classic—can be had for one hundred and five francs. A second tray, of a slender oval shape chastely ornamented is very lovely; it is fifty-seven francs. A hot water jug for the table holding nearly a quart, with covered top and a raffia handle is twenty-two francs. An egg service of three pieces—tray, egg cup, and salt dish, is fifteen francs. A single egg cup of graceful form is four francs fifty. A meat platter with a cover of a shape most enchanting is fifty-six francs. Umbrella handles of forms quaint, curious and fantastic are two francs fifty.

These are only a few of the many articles made from this beautiful metal. There are fascinating lamps for cigar lighting, stoppers for wine bottles topped with grotesque figures, and an endless variety of small things for the writing table, all at tempting prices.

Such a dainty, pink batiste blouse it was, I saw a few days ago; so enchanting it was quite beyond my powers of resistance. It is the sheerest stuff imaginable, in the rose pink shade that so well stands frequent washings. It is embroidered all over the front, and between the shoulders in the back, in pretty, open, design with white cotton. The thickly embroidered band down the middle of the front is edged with a lace edged frill and the up-turned, soft cuffs are adorned in the same manner. The sleeves are gathered full at the shoulders and at the wrists. The price is one hundred and twenty-five francs.

Here also are sheer linen handkerchiefs, embroidered to order from eight to eighteen francs. It gives one a delightful sense of individuality to have handkerchiefs that have been embroidered according to ones own fancy.

It is a curious fact that many artists have, in addition to their gifts of color and form, the ability to do things that call for purely mechanical gifts. I know a clever artist who can and does make tables, chairs and book cases, when he desires a particular form, as well as a skilled cabinet maker. Calling by invitation at the studio of another artist the other day to see his salon picture before it was taken away, I was pleasantly entertained afterwards in examining many charming things done in wood, plaster and bronze, all the play time work of his agile fingers. I asked him if any of these things were for sale and he admitted he might be induced to part with some of them for money.

An article that pleased me immensely was a bronze table bell in lovely shaded greens. It was in the form of a beautiful woman—her swirling draperies hiding her feet, wonderfully graceful. Standing on its shelf it appeared only an object of beautiful art, but on lifting it for closer observation the musical tinkle of its bronze tongue proclaimed its practical use. It may be bought for one hundred francs.

This studio stands in a tiny court of its own that opens from a large one. Its gravelled walk winds from the gate to the door between old plaster casts disposed in effective places; on the gate posts and odd corners. Looking about for a bell in order to make our presence known the day we called, we discovered that a tiny electric bell knob was concealed in a bronze bust of a woman that adorned the door, and which we had supposed was placed there wholly for ornamentation. I dare say this could also be purchased, but I did not inquire if it had a price.

VOGUE POINTS

BRown and white in the various arrangements of plaid, check or stripe, is the best combination seen in spring costumes and worn with these gowns are the ubiquitous tan ties and dark tan stockings. The latter, be they of cotton, lisle, or silk, all show a little embroidery on the instep in some contrasting color, and the wee touch of scarlet or green on white is very chic and neat.

For traveling either the jasper gray or the jasper ecru checked rajahs make smart gowns, the latter the newer and more unusual of the two. These checks are all in tri-color effects and of the block check order. Either ecru, black and crimson, or ecru, black and blue, are stunning especially if trimmed with bands of chiffon broadcloth in whichever color seems preferable to emphasize of the combination. The cuffs, collar and vestees are embroidered in the other two colors, or else braided in fine silk cords or soutaches of those shades, and the buttons are covered with the cloth and similarly ornamented at centre.

Leghorn hats are in high favor bent into many unique shapes which their great pliability admits and Panama hats are the fashionable walking hats of the season. The latter are extremely light and cool, which means much to the woman whose hair is under treatment because of its propensity to grow thin.

Roses of all colors and kinds are lavishly used upon the new little long-back brimmed hats that rejoice in the name of garden hats. These tilt down slightly over the face and are best of rough straw in natural or burnt color. Although green is also coming to the fore as a favorite.

For the slender or stout figures a yoke that in front is in three scallops, the middle one by far the longest will be found the most becoming. For a woman of slender build the fullness can be properly placed to give the desired effect of more breadth and plumpness, and for her stout sister it can be managed so as to give the coveted lines of slightness and symmetry, as the deep scallop brings with it length and consequent narrowing at the proper place.

The new scoop-back hat closely resembles that time honored and useful article, the sugar-scoop with the handle cut off. Across the front, where one expects the handle, a velvet ribbon is usually stretched flat against the brim effect, and a cluster of flowers trims at either side. The velvet ribbon is then drawn under the brim to back bandeau, from which points it falls in a shower of loops. Next to these hats the shape known both as Romney or mushroom is the favorite in a dozen or more different styles, for it has proved becoming to many faces, a quality quickly appreciated.

Princess lingerie dresses are now to be found in all the pale pretty tints at very reasonable prices; thus placing a frock of sheer batiste and lace well within the amount that even a slender purse can afford.

White cloth suits are to have a season of great popularity, and are being made with a touch of color shown in the vestee, cuffs and collar. The heavier materials such as serge, cheviot and broadcloth are given preference, and voile this season, as well as some of the other chiffon weight fabrics is used solely for the more elaborate frocks for afternoon wear.

Lace coats of Irish crochet in three-quarter length and semi-fitting are seen with plaited linen skirts in walking length; a very ornate lingerie blouse is worn beneath.

FASHION'S EFFECT ON THE KID GLOVE INDUSTRY

THe total value of kid gloves exported to the United States through Grenoble in the year ended 31 December, 1906, was $1,956,472, which is nearly equal to one-half of the entire value of kid gloves imported from France during that year.

KID GLOVE INDUSTRY

The kid glove industry, of which Grenoble is the centre, has been marked by unwonted activity. For several years prior to 1905 there has been a gradual decline in the demand if not in the use of ladies' kid gloves in the United States. This was largely due to the growing outdoor wear; especially in the warmer season, of the so-called "fabric gloves," made of lisle thread, silk, etc., which have greatly improved both in design and finish. Fashion then decreed a shorter sleeve to the woman's dress, both for indoor and outdoor wear, and there followed, and still continues, the reign of the long kid glove. White was at first the prevailing color, but later the preference was given to black and what is known as the tan shade. Gloves in these colors, from moderate to extreme lengths, have gone forward, as never before, to the United States. This demand has put an unwonted strain upon the skin markets, and not only France but all other kid-producing countries have been ransacked to find the coveted material, the more so because the longer gloves call for skins of double length, or two skins put together, in place of one skin of ordinary length. In consequence, the prices of kid and lamb skins have tended steadily upward, until there has been almost a panic in the skin market.

EFFECT OF ADVANCE IN PRICES

This naturally has accrued to the greater profit of the skin merchants, skin gatherers and growers. The larger manufacturers who were fortunate enough to have full stocks on hand have also profited. It has been hardest on the smaller manufacturers, who have been forced to buy their skins at current rates to meet previous contracts and hold their customers. Retail prices of gloves have necessarily advanced but not in proportion to the rise in prices of skins. These within a year have doubled and even more than doubled. And this condition of things has been only intensified by the use of skins for other purposes than gloves, and by the dearth of material in the world's leather market pushing the price of all kinds of leather up notch by notch.

The present year, 1907, opened with prices and shipments well maintained. There is a feeling of hesitancy as to the placing of orders for the coming autumn trade, owing to the uncertain turns fashion may take.

SEEN IN THE SHOPS

[NOTE.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date.]

ONE stone, and that the sapphire, sacred and prized for its attributed magic powers since the earliest days, claims the exclusive attention of a firm by which it is offered in unique ring and scarf pin settings, manufactured solely for their own trade at retail. The prices therefore are vastly less than the average and as reasonable as is consistent with the best workmanship and guaranteed genuine sapphires of the first water. When ordering half the price is required as deposit, which is refunded if on receipt and examination of the gem it is not entirely to the satisfaction of the buyer. Thus every possible accommodation is given patrons as well as an opportunity to buy the best at minimum cost. It is superfluous to sing the praises of the sapphire, which have been voiced in praise and form through the centuries, but one cannot fail to appreciate its beauty more forcibly than ever when presented in the delicately ingenious and artistic settings for which this establishment is famous. Two of the rings are reproduced in to-day's sketches as well as a scarf pin. The first a demon's head with gleaming sapphire eyes has a third stone deeply embedded in the sloping forehead, from whence it sparkles with sinister aspect. The modeling of this example is exquisite, worthy the sculptor's hand, and affords something that is more than usually fine. The price $20.75 best indicates the saving in purchasing here.

3

That illustrated in drawing No. 2 is no less skilfully done its gaping jaws opening on a good-sized clear-toned stone. Such jewelry is worthy to gratify the love of personal adornment which has found expression in ornaments of value since time immemorial.

The horse shoe scarf pin, the original of the third illustration, is a conventional theme chosen to show how economically one may procure fine stones of generous size when patronizing this maker. For it only $11 is asked. For the purpose of ordering rings a scale is provided in the catalogue by which one may get exact measurements.

CORDED STRAW BELTS

These were exposed on the counter of a well-known shop and attracted the eye by reason of their decided novelty; indeed, they had but just been placed there from a lately arrived consignment. Straw, never before employed as a medium for girdles, is here woven in close meshings, lined in pongee, fitted with a square buckle, as one may see in the fourth drawing and the woman has a stunning novelty for wear with linen or pongee frocks. The width is between two and three inches, the price $4. The same material, a bit narrower, is depicted in the last sketch, modified by an entire front of pongee stitched in dark blue, with a straw buckle to fasten. Weavings of heavy blue linen thread cross the fibre portion of the belt. Price $2.75.

THE NEW SCARF

To be chic a graceful light wrap is indispensable as one must have the shoulders lightly draped to give the proper tone and finish to the costume, and a scarf has just been put upon the market that for beauty and quality is unsurpassed. Silk, thick lustrous and rich as any product of Orient looms, is woven into a three yard length striped at intervals in self-tone satin, through which the four designs are brocaded each delicate and yet distinctive, and showing wheat, calla lily, seaweed and grape motifs respectfully. Words fail to give any idea of the beauty of color in which the scarfs come, all the latest French tints, as seductive in name as in shade, being represented. A cloud-like opalescent mauve, a cyclamen purple, an Havana brown, a red,—designated diavolo—are but half the list. No Parisienne is content without at least one such scarf and the chiffon, mull and lace gowns of the summer will certainly claim a scarf in self color or effective contrast to complete them. Wound about the shoulders and knotted loosely at the bust these scarfs impart a certain air and poise to the wearer that bespeaks modishness and naturally graceful women delight in the manipulation of such winsome draperies. One cannot say too much in praise of the quality of textile used, it will not be shamed in combination with the most priceless of real laces and embroideries; but on the contrary will the more emphasize its intrinsic beauty when brought in contact with sumptuous materials. Price $12.

NEW POMPADOUR FRAME

Infinitely superior is this to any of the heating hair pads that have been used heretofore, less injurious to the hair and far more efficacious in itself. It consists in an open ventilated sausage-shaped roll, that extends entirely around the head, mounted on two attached combs, and built of invisible rust-proof wire. Light as down it is very easy to adjust, and makes the best possilbe foundation for the present style of hair dressing. Price 50 cents. It is so built that it contracts almost at a touch, and its size depends upon how tightly the hair is drawn over it.

UNBREAKABLE SHELL HAIR PINS

These seem to be absolutely indestructible as the maker claims, and they are impervious to the usual very annoying splittings and warpings to which the common shell pin is prone. The reason for this is its wire core, which allows it to bend at will and adjust itself to any desired shape or use without snapping. One's comfort in dressing the hair is enhanced wonderfully by so clever an invention. Price 25 cents for a box of six. Its color and appearance are the nearest possible counterpart of real shell. Any imperfect pins, should there be such, are replaced on application.

EMBROIDERED MARQUISETTE ROBES

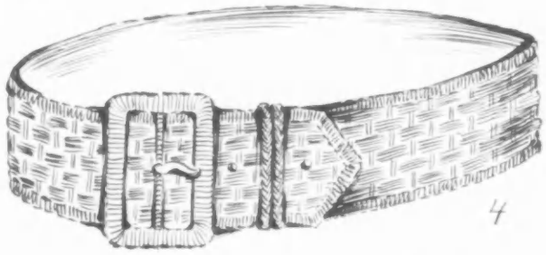
No need to dilate on the charm of marquisette as a fabric, its popularity and the lovely models in which it is seen speak conclusively for it. By the yard it is to be had in every known shade, and this spring it is brought out in the most enchanting robes, embroidered in padded designs in silk floss. This is placed above the hem in garlands with occasional bow knots suggestive of Louis motifs. The bottom is already laid in wide tucks, so that it remains only to fit the hips and waist band. The two and one half yards apportioned for the waist is amplified by five pieces of trimming, two for front and sleeves, and one for back. One may procure such a robe in almost all colors, and I specially recommend a new gray, between cinder and elephant, that seems the fittest thing possible for a spring frock. For the benefit of any who may as yet be unfamiliar with marquisette it may be said that this material is the new silk veiling—gauzy, fine and lustrous, and in suitable shades, equally adaptable for street gowns, house frocks, tea gowns, and evening wear—in short a most versatile material.

1

2

EMBROIDERED WHITE BATISTE

More than ordinarily lovely is this material in the new patterns. Nothing surpasses it for handsome lingerie waists and gowns, as it has a silkiness of finish in the real linen quality that puts it in a class quite by itself as a summer fabric. Little trimming is needed with it, and although considerable in price one can get no end of wear out of it. Personally, I like it best with just the embroidery although many pieces show an addition of open work lines. There are endless patterns to choose from, a smart one being a rough finished dot with a single fern spray at close intervals. An open ring too is good, with here and there a three-leaved spray as variation. These measure thirty-eight inches in width and cost $1.10 the yard. An open stripe, in plaided drawn work, with tiny trefoil dots between is effective and handsome, price $1.25.



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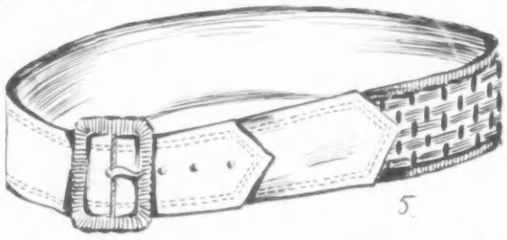
SILK HAT BANDS

The colored hat bands are delightful, especially in the easily adjustable make that fasten with small wire hooks beneath the bow, and may be changed and varied as often as one wishes. These are to be had at leading shops in a multitude of stripings and colorings at 25 cents and 50 cents, and are purchased for use on soft panama and felt outing hats and on the regular sailor, relegating the all black band to those in mourning. Not only colors to please one's fancy are procurable, but any combination representing insignia of clubs, classes or fraternity may be ordered specially and are turned out at a few days notice. The quality of silk used in these bons is of the best, guaranteeing good wear in fine or bad weather.



5

BROWN VEILS

Brown face veils are recognized more and more every day as the most becoming to the woman of pale complexion, their warm tint lends color to the cheeks and brightness to the eyes, whereas black and white, so successful on brunettes give often to the blonde a washed out look. An excellent close dotted brown veil, superior in quality and far less expensive than the average, is to be had for 65 cents the yard.

CELLULOID TOILET ARTICLES

Nearly every thinkable accessory of the toilet has now its receptacle in celluloid so that the most generous array may be held or enclosed in this dainty white substance making a pretty and attractive display for the dressing table. There are boxes of all sorts and descriptions, bottles in bottle cases, trays and every different size of mirror and hair brush as well as all the other smaller articles such as nail files, shoe horns, etc. Many women have complete sets for the dressing table in celluloid instead of silver for summer use, and if monograms of blue are added they make quite a handsome showing. The latest addition to small conveniences for the bath room are wash cloth holders and tooth brush racks in celluloid. These are attached to a flat shield of the same and are to be screwed or nailed to the wall. Prices range from 75 cents upward. At one of the large shops they are selling all these accessories in a new substance, also resembling ivory and with a name which is equally suggestive of the latter. It is not quite so inexpensive as celluloid, but handsomer in every particular.

HAT STANDS

With the advent of the mushroom hat with its much betrimmed under brim was presented the problem of how to keep the hat in shape when not perched on the head. This problem may be most satisfactorily solved by the purchase of a pretty cretonne-covered stand about nine inches high, which is a miniature of the kind used in the millinery shops. Covered in white cretonne flowered in pink or blue these cost 85 cents, and are just the thing for a closet shelf or hat box.

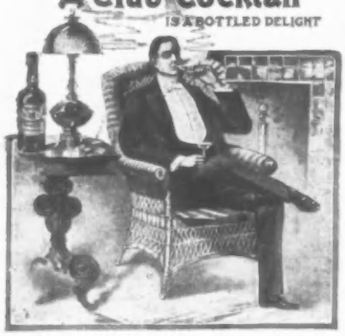
Readers of Vogue inquiring for names of shops where articles are purchasable should enclose a stamped and addressed envelope for reply, and state the page and date.

A GRACEFUL CAPE AND A SMART SPRING TOILET

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 752—A

A Club Cocktail

IS A BOTTLED DELIGHT



THOUSANDS have discarded the idea of making their own cocktails,—all will after giving the CLUB COCKTAIL a fair trial. Scientifically blended from the choicest old liquors and mellowed with age make them the perfect cocktails that they are. Seven kinds, most popular of which are Martini (Gin base), Manhattan (Whiskey base).

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If you intend **traveling** this Season you need a **genuine**

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Made only by the

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The genuine are thinly and evenly spread on specially prepared perfumed paper. BEWARE OF CHEAP AND HEAVY IMITATIONS, on stiff, hard paper, THEY ARE WORTHLESS.

SOLE AGENTS

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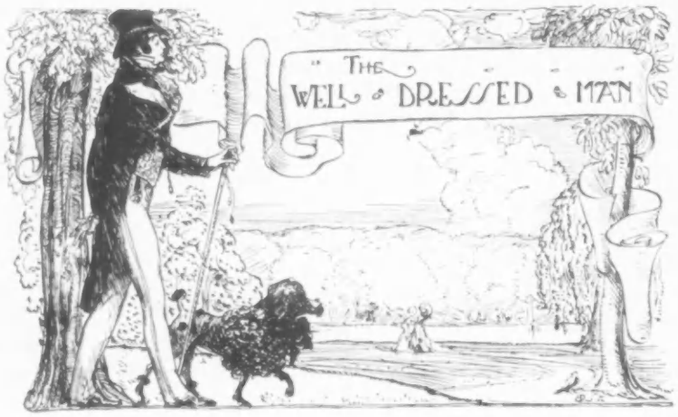

STRAW HATS OF THE SEASON'S CORRECT SHAPE AND MATERIAL

While there are a good many styles of straw hats shown in the "spring and summer" booklets of the fashionable makers, only three or four are really worth consideration as generally fashionable shapes, and

STRAW HATS

in these there is but little change from one season to another, however much difference may be noticeable when one compares the models of to-day with those of ten years ago, or those of ten years ago with those of ten years before that.

Take for instance the two straight-brimmed models shown by the drawings in this issue, which depict exactly styles taken from two of the leading hatters and compare them line for line with similar shapes of the spring of 1906. The variation is so slight as to be all but unnoticeable, and when one considers that while following the same general fashion the makers vary a trifle in exact measurements and that fashion is not so strict as to insist upon precise dimensions down to the last fraction of an inch in hight of crown or width of brim, one realizes the common sense of making a selection that depends upon individual becomingness rather than in bothering over so called latest fashion. The coarse straw hat illustrated is an English sennit, with a crown three inches in hight and brim $2\frac{1}{4}$ inches in width, and is perhaps the style most to be recommended for this summer, as it has been for several seasons past, if one prefers the straight brim shape to the curled. It should be said, however, that the same maker shows a coarse sennit with crown $3\frac{1}{4}$ and brim $2\frac{1}{8}$ inches; a coarse sennit with crown $2\frac{3}{4}$ and brim $2\frac{1}{2}$ inches; a coarse sennit with crown $2\frac{3}{4}$ and brim $2\frac{1}{8}$ inches; a fine sennit with crown $2\frac{3}{4}$ and brim $2\frac{1}{8}$ inches; another with crown $2\frac{3}{4}$, brim $2\frac{5}{8}$ inches and still another with crown $3\frac{1}{4}$, brim $2\frac{5}{8}$ inches. The second illustration of the straight-brimmed hats shows a fine split straw from another of the smart makers, a little lower in crown and wider of brim than the other, but as may be seen not very noticeably different from some of the shapes of the past few years. Indeed the same maker shows another fine split straw considerably higher of crown and narrower of brim, and one may figure the dimensions anywhere from crown $2\frac{1}{2}$, brim 2 inches, to crown $3\frac{1}{4}$, brim $2\frac{3}{4}$ inches, although the highest crowns do not always accompany the broadest brims.

The fine split straws—light in weight and smooth in weave—must be considered as standard, and in their way a correct fashion, but the sennit is certainly more worn by men of critical taste in dress and for young men is decidedly to be recommended. Indeed sennit, whether coarse or fine is not rough as compared to some of the straws in vogue in past years, but is, to describe it as correctly as may be, a coarse straw pressed very flat, so that the surface is smooth. The really rough straws, which everyone will remember were in fashion about ten years ago—some of them spirally woven—are now entirely out of vogue, and the thick, heavy brim is equally a thing of the past.

Considering the curled brim and flexible straw hats as distinguished from those already spoken of, there are about four shapes which merit attention as within the possibilities and of them two that may be considered really fashionable. Whether more fashionable than the straight-brim shapes is rather a matter of opinion than of established fact, however, for although prior to the time when the Panama came into vogue the straight brims were the only shapes worth considering, and while after the Panama in its old Alpine shape became so

STRAW HATS

extremely common by reason of inexpensive imitation they were again preferred by many men of good class, since the newer shapes, like those shown by the accompanying illustrations, made their appearance the two styles have been about equally popular.

HOW.

By Appointment — By Appointment

To H. M. King Edward VII — To H. R. H. The Prince of Wales

Is your hair falling out? Is it getting gray?

Is it sticky and greasy? Is it dead and breaking?

Then do not fail to use

Indialina Hair Tonic

It is used in

Royal Households

This new preparation is made only from absolutely pure and healthy ingredients, it prevents the hair from falling out and getting gray, it removes Dandruff, nourishes the roots and gives new life to the hair.

Use INDIALINA No. 1 for dry and gray hair.

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For cleansing the scalp of crusts, scales, and dandruff, for dry, thin, and falling hair, for sore, itching hands, and feet, for baby rashes, itchings and chafings, for shaving and shampooing, for sanative, antiseptic cleansing, as well as for all the purposes of the toilet, bath, and nursery, Cuticura Soap and Cuticura Ointment are invaluable. Guaranteed absolutely pure under the United States Food and Drugs Act, and may be used from the hour of birth.

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Post-free, Cuticura Book on the care of the Skin, Scalp, Hair and Hands.

WHERE THE AMERICAN IN EUROPE GOES—THE SAME OLD RULE—NOT GIVEN TO SIGHT-SEEING IF HE BELONGS TO THE MODE—THE PLAY ENJOYABLE IN EUROPE

NOw that summer is "a-cummen in," as runs the old song, our friends from over the water are beginning to let loose the shafts of rather unkindly criticism, and are aiming at us, to transfix and pierce us if possible, until we resemble Saint Sebastians or aggressive pincushions.

In the merry month of May, followed by that of leafy June, we are accustomed to take our trips abroad. We like to be in Paris when the horse chestnuts are in bloom, and we must be in London for the May Court and the Ascot. Some of us have gone abroad a bit earlier, and have done Italy and the Riviera during April and have celebrated the Easter by the shores of the blue, tideless sea, or again under the shadow of the dome of St. Peter's, near by the yellow Tiber. But the greater number of us are abroad, and we shall tarry until Newport and Bar Harbor summon us home again.

The principal grievance against us as a people is that we do not know how to enjoy ourselves. If we are New Yorkers we are always New Yorkers. We only go to certain London and Paris hotels, and we patronize the same chain of sumptuous inns all over the Continent. There is always an atmosphere of Sherry and Delmonico about us, and we eat the same things, see the same people, listen to the same tunes by kindred bands, and except for a little change of the mise en scene, we might as well be in New York as in Paris or Naples, or Rome or Vienna or Berlin.

We know that the best natives never think of visiting the sights. We ourselves have perhaps only a faint acquaintance with the Brooklyn Bridge, and Prospect Park, with its glorious plaza, is associated with Greenwood Cemetery; and in the late afternons when we drive in Central Park, we pass by a great red brick building, which we know (because we are subscribers thereto) is the Metropolitan Museum of Art. As children when in London, we were taken to the Tower and the Abbey and the Crystal Palace, the National Gallery, the South Kensington Museum and Madame Tussaud's. We would not care to go to Windsor unless we were commanded to "dine and sleep," as guests of the sovereign.

In Paris we are at our hotel. The mornings and the afternoons of our womenkind are passed at the dressmakers and the shops, and I am sure that the Louvre to them does not suggest an art gallery, but only another Bon Marche, on the Rue de Rivoli or its continuation. We drive in the Bois each late afternoon, and we give each other dinners at two or three of the very expensive restaurants, where we meet all our friends. Now and then we go to the Opera or to the play, and perhaps we may make up an expedition to some of the café concerts, or again we might, for old time's sake, go to the Tour d'Argent for a canard à la presse and a macedoine of fruit. But there are Americans who live in Paris year in and year out, who never become Gallicized, and who entertain each other and revolve in a little circle of their own. But perhaps the reply to all this is that we have seen the sights, and there is nothing so tiresome as systematic sightseeing. One leaves that to the professional tourists. We do not make many friendships abroad, and I, for one, rather avoid the society of my fellow citizens while I am on the other side, because they give me ennui. Occasionally I delight to meet friends, but I go in for fields and pastures new.

As far as spoiling the restaurants is concerned, I concur in this verdict heart and soul. We fee too lavishly, and we demand expensive dishes. We have only a little set round and we scorn the cuisine of the country. One dinner in New York is just like another. A novelty must be introduced by some one with a strong social position or it is supposed to be odd, and you get the reputation of being eccentric. Perhaps there may be a new dessert, or a new entrée once in a season. This year one had cheese souffles between the soup and the fish. Everybody has endive salad, and even the homely dandelion is having its turn.

One of the things I do enjoy abroad is the play. Perhaps not as much money may be lavished on productions, but they seem to be more refined, and this is true even of the worst of the Paris revues. Here one has a sense of incompleteness. The American women are handsomer and they are better actresses, but in musical plays we cannot get the class of young men one sees in London or in Paris. Our chorus young men look common, and they dress very badly. I have been to see The Orchid in New York, having seen it in London, and I must confess I was disappointed here. There was much vulgarity, and none of the distinction which you do find even in music halls in London. The men dressed very badly, and some of them sported those dreadful waistcoats which are exhibited in certain shop windows. Then they do not know how to dance, or to hold their hands, or appear at ease. We have still to learn the secret of arranging the coryphees so that the play will go well as a whole. But we are doing better year by year, and our actresses are really charming.

When we go to London we flock to see American plays, and we keep together. Year by year we become more insular than the traditional Anglo-Saxon. There is no reason for this. We must mend our manners, and we must be a little less provincial.

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DESCRIPTIONS OF PATTERNS

No. 1199.—Ecru pongee shirtwaist trimmed with bands in box-plait effects, of self-tone pongee embroidered in a colored silk dot; knife-plaited ruffles edge front plait and cuff tops. The back is tucked at either side, with an embroidered band outlining the edges of the V at middle; the fronts are tucked to a graduated yoke depth, and the lower part of cuffs are cross-tucked. The materials required to make this model in medium size are five yards of pongee twenty inches wide; three-quarters of a yard of embroidered pongee. The belt and tie are of taffeta the shade of the dot, and the detachable collar is of linen with a hand scalloped edge.

No. 1200.—Black and white striped rajah costume with collar, cuffs and pocket flaps inlaid with green velvet; the coat fastening with large pearl buttons. The gored skirt is in fifteen panels alternately showing the stripes crosswise and lengthwise; the coat is loosely fitted at back and has double-breasted box-fronts; the cuffs, collar and pockets are edged with bias straps. The seam at middle back of coat is welted and stitched, and the lining is of white chiffon taffeta. The materials required to make this model in medium size are, twelve yards of rajah twenty-seven inches wide, one-half yard of bias velvet, and five yards of taffeta twenty-two inches wide; eight buttons.

No. 1201.—Biscuit color mohair dust coat unlined, and trimmed with bias folds of black taffeta and cerise and white striped silk; the self-tone buttons are hand-crochetted and the dangling balls are of knotted silk soutache in the same shade. Soutache loops fasten the coat fronts over small crochet buttons, the sleeves are also trimmed with loops and buttons. The materials required to make this model in medium size are six yards of mohair forty-four inches wide; three-quarter yard each of the plain and striped taffetas, ten large buttons, twenty-eight small buttons, two ornaments, and six yards of soutache.

No. 1202.—Afternoon frock of pale blue French batiste with insertings and ruffles of coffee color Valenciennes lace; the tucks in waist and skirt are hand-run. The skirt is gored and has clusters of tucks to yoke depth, and three deep tucks at hem. The waist has a collarette effect beyond the yoke, with a lace frill below the outlining row of inserting; the material is gathered at inserting edge and at girdle top. The girdle is of tucked batiste and lace insertings. Lace ruffles trim sleeves above and below a tucked cuff band that is edged by lace inserting. The materials required to make this model in medium size are, nine yards of batiste forty-five inches wide, thirty-six yards of insertings, six yards of lace.

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A BEAUTIFUL PORCH BOX

THere is no greater evidence of refinement than the presence of flowers within and without the house, and for those who have porches, it is possible to have one of the most popular and beautiful forms of gardening—the porch box.

The making of a porch box is something that is within the means of almost anyone, in case there be no man about the house who can do it himself. There are many kinds of packing cases which are the required sizes, such as those which are used in which to ship jointed fishing rods, and window shades, any of which can be had of dealers in those articles, by making application ahead, and for very little cost, but in the case of those who can afford it, and who have very fine porches, it would be well to have them made by a good joiner, six or eight inches wide and eight inches deep, and as long as may be needed to fill the spaces on the porch.

The soil required for porches should be of the best, the kind known to florists and gardeners as "potting-soil," which is variously made, no two having the same formula, but I have found the following to be the best: Cut sods from the roadside. Place a layer of sods, then a layer of two inches of sharp sand; a layer of a quarter-inch of air-slaked lime, a six-inch layer of well-rotted horse manure, and a sprinkling of bone-meal, giving each layer a good soaking with water. Continue thus until all the materials are used, and allow to stand until all is well rotted, when it should be thoroughly mixed, at the same time being well aerated, and it will then be ready for use.

The boxes will require to be well drained or they will not give good results. If they are intended to be permanent ones, they should be lined with zinc or copper, in order that the moisture will not rot them, but if made cheaply or in a temporary manner give them a coating inside of roofing paint which will withstand the moisture for several seasons. The best drainage for the bottom of the boxes is broken stone, using an inch at least. Grade the bottom of the boxes so that one end is always lower than the other, and in the front corner of the lower end place a small drainage-hole to allow surplus water to pass off. It must be understood that plants will not do well, excepting the aquatic ones, if there is water standing at the roots. The drainage should be rather coarse, so that it will not pack tightly. Irregular stones the size of English walnuts will be about right.

In selecting plants for the porch garden, keep in mind the size of the porch, and the length of the boxes, in order that there will not be too much discrepancy as to sizes. Very large plants on a small porch, or in short boxes would be incongruous—the plants should fit the scheme of architecture of the buildings. Remember, also, to keep the tallest plants in the background in the boxes, and no plants which are so large as to monopolize the boxes should be used.

The front of the boxes should have planted in them some of the fine recumbent vines, in order that they will trail over the front and cover them out of sight as far as possible. Between the front and the back should be set plants of medium hight, which will show above the vines, but below the background. There are many plants suitable for the porch and window box, but I will describe in detail only the ones used in the illustration.

PETUNIA.—This is one of the standard plants for porch and window boxes. The large-flowered, French hybrid varieties should be used, as they are double, and dazzling in their bewildering beauty. They can be grown from seed sown in pots, thinly, or the plants in four-inch pots can be had from any florist.

PELARGONIUM.—These are the old-fashioned Martha Washington geraniums and are very effective for porch boxes. Some of the bright-colored single varieties should be used, and they should be placed well back in the boxes. Keep the dying bloom picked off and it will prolong the period of bloom.

NASTURTIUM.—These are the best of all the recumbent blooming vines for porch boxes. Some of the French hybrid varieties, of the tall kinds, should be used, and they should be planted in the front of the boxes. Aim to use the lighter colors in order to contrast with darker shades of the background.

TRADESCANTHIA.—This is another standard porch-box plant, and should always be used, as its variegated foliage gives a needed touch of color to the foliage of the boxes. It should be alternated with the nasturtiums in the front of the boxes and not grown separately in bunches, as that would spoil the effect.

LANTANAS.—The lantanas used in this is an upright one, and it is one of the very best for this purpose. In case the tradescanthia is not used for any reason, the trailing lantana may be used in its place. The lantana when used in porch boxes should be left in the pots, which should be sunk in the soil level with the top of the pots, in order that the roots will remain compact.

BEGONIA REX.—The begonia rex is used in order to add grace and effectiveness to the background, and a touch of color. It is also left in the pot and sunk level with the top. It should be well surrounded by contrasting foliage, in order to bring out its beautiful tintings and markings. Use for this purpose one of the varieties containing dark reds and browns.

HYDRANGEA.—The hydrangea is used to give a tall floral effect, or the mass of bloom would seem too low in the box. This will add a touch of irregularity to the whole which is to be desired. A small Thomas Hogg, in a four-inch pot in bloom, is the right size for this purpose, and should not be more than fifteen inches, on a medium-sized porch.

CROTON.—This brilliant foliage plant is used to add color to the boxes. They should be depotted and planted in the boxes in the background, in such a way that their highly colored leaves will seem to peep out from the surrounding foliage.

PORCH BOX

FLORAL NOTES

THE HYBRID NASTURTIUMS

IN no flower, not excepting the sweet-pea, has the advance been greater in the last five years, than in the nasturtiums. There are now dozens of fine distinct named varieties all of which come true from seed. They are universal favorites, and deservedly so. While they will grow in any soil, they will respond to the finest culture so generously that it pays to so grow them. Give them a deep loamy soil enriched with well rotted cow manure, and a sprinkling of bone meal. A sunny location is a requisite that will tell on the size and coloring of the flowers; the best ones are the tall growing. Plant them thickly, and as soon as they form the third leaf, thin them out to four inches apart, if growing them for blooms; but if growing them for shade, or a hedge, leave them two inches apart. Keep well worked, and give plenty of water.

THE NEW PANSIES

The old-fashioned pansy is a thing of the past. The new hybrid named varieties have superseded them and justly so. There has been a great advance in the pansy in the last few years, the French and German specialists having been working successfully with them, until there seems to be no more possible advance. The pansy is best treated as an annual. Sow the seed in the house in pots or flats, and when the fourth leaf is formed pot them off into two and a half inch pots, and grow them cool and shady. Shift them into four-inch pots as soon as the small ones are filled with roots and they should be in bud and bloom by the time to set them out. They should be in bloom the whole season if the dying blooms are picked off.

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Can be had in any color or combination.

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Made of Tuscan Straw, trimmed with black coque pom-pom and black moire ribbon and straw hat-pin.
Can be had in any color or combination.

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Price $16.50

This mushroom shape hat has a Leghorn brim with a rose foliage crown and a large rose. Also black ribbon bow on the side and small buds on brim.
Can be had in any color or combination.

Theiler

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We Invite Inspection

ATTRACTIVE NEW MODELS

Left Figure.—Princess costume of Copenhagen blue Chinese crêpe with insertings and blousette of embroidered beige color French batiste combined with Cluny lace; the shirred edgings on bolero and skirt are of chiffon cloth matching the crêpe. Buttons covered with beige linen canvas and hand-embroidered in blue and gold trim at ends of beige soutache loops. The panels in bolero and at top of skirt are in corded tucks. Black crin hat trimmed with Copenhagen blue ostrich plume, and beige linen ribbon shot with gold. Black tulle on bandeau.

Middle Figure.—White alpaca costume with hip yoke, guimpe yoke, and sleeve flares of ivory white French batiste embroidery. Hand crochetted buttons with linen fringe trim the waist front and small buttons trim the ends of the linen braid straps at the shoulders. The girdle is of wide linen galloon joined with crochetting in a heavy self-tone linen floss, fastening with buttons and loops at back. The skirt is in double tunic effect, bordered by linen braid.

Right Figure.—Pink and white satin foulard trimmed with straps in design of pink Liberty satin. The collar and small flare at edge of the tucked satin cuffs are of embroidered cream batiste, the plait ings at collar edge and cuff tops are of plain batiste. The cravatte is of black moire and the buttons also are covered in moire. Large Milan sailor in burnt color straw trimmed with a wreath effect of shaded pink roses.

[NOTE.—Communications concerning animals or pets, and all phases of their protection, should be especially addressed to Mrs. Josephine Redding, into whose care this department has been committed.]

HUMANE EDUCATIONAL CARTOONS

NOw that Homer Davenport appears to have settled down to a regular anti-cruelty crusade in The Evening Mail (his admirable cartoons usually being published in the Saturday edition), many requests have been made that he depict some of the heart-rending scenes that are continually taking place at the ferries, and at the East Twenty-fourth street and Harlem Markets. The suffering horses undergo in these several localities is little appreciated by the general public, in spite of the fact that at the ferries, at least, cruelties are practised daily in full sight of thousands of men and women passengers. Indeed nothing could more plainly show the need of scientific humane education than the indifference with which commuters view the cruel whalings drivers administer to poor horses struggling to haul an overloaded wagon up the steep inclines. Certainly both the Church and the school are grievously at fault for this lack of common mercy to our dumb helpmates.

That Mr. Davenport's cartoons are doing excellent missionary work is evidenced by the fact that many thoughtless torturers of horses have already been converted into energetic workers for the abolition of check reins, docked tails and cruel bits, and it is not too much to to say that at the moment he is accomplishing more for the education of the public of Greater New York in anti-cruelty toward the horse than all other local humane agencies combined. It should be stated, however, that this is written in appreciation of Mr. Davenport's valuable work, rather than as a criticism of other agencies for the relief of the horse.

DOCKING AND COMMERCIALISM

Among the opponents of anti-docking bills—both that of two years ago and that presented this year—according to the Evening Mail, is Speaker Wadsworth, who owns a large stock farm in the Genesee Valley and is a well-known horseman. He expresses himself as absolutely opposed to the practice of docking and offers no stand for any penalty "that can be imposed if of sufficient severity to stop docking." "I regard it as foolish and silly," he says, "and I am glad to say that it is going out of fashion. Ten years ago nine out of ten horses in the hunts in Genesee Valley were docked. To-day not one in ten is docked." He objects, however, to the prohibition contained in anti-docking bills as to docked horses being imported into the State.

It will be hard to convince advocates of humaneness, that there is any difference whatever in effect between prohibiting docking in this State and any traffic whatsoever in docked horses from other states. In fact, if free traffic in these mutilated animals is to be allowed, the law would be a dead letter. Among the arguments Mr. Wadsworth advances in behalf of his contention that the importation of docked horses be permitted is that the prohibition would interfere with the trade in high class carriage horses and that the interests of men who are conducting a legitimate business should be considered." It is absurd to contend that if would-be purchasers could not get docked-tailed horses they would refuse good breed long tail ones, but at any rate those who traffic in docked horses have had warning for several years that there is developing a strong sentiment against the cruel practice; and they have only themselves to blame if they suffer financial loss through being caught with some in stock, when prohibition overtakes this municipality. Since they were so heartless as to trade in the suffering and mutilation of the horse, they can hardly expect humane people to either feel any sympathy for any financial loss they may incur, or to abate one jot of the comprehensiveness of the proposed legislation that shall put an end to docking.

BULL FIGHTING

In a recent bull fight at Juarez, when five horses were killed, many women are reported to have fainted when the matador was torn by the bull. These tender-hearted (?) women could look on with excited interest while five innocent victims of humanity's lust for blood were being horribly done to death by infuriated bulls, but when one human being of the class that makes the orgies of blood and anguish possible, was torn by especially infuriated creatures for the occasion they fainted. What system of theology is responsible for such discrimination in sympathy between the lower sentient creatures and the specimen that belonged to the more developed class of being? Another bull fight report is an encouraging one. It is an extract from the Mexican Herald and refers to a meeting shortly to be held by the Anti-Bull-fight Leagues, to consider the reports sent in by the various committees of the States. The propaganda is being actually carried on in the interior, but in Mexico the efforts of the society have so far met with but little success, and but few members can be found to join its ranks. This fact does not, it is said, deter the active efforts which are being made.

CRUEL RED TAPE

A cab horse had the misfortune one night recently to slip into a hole, and sever one hoof. Its agony was intense but although humane bystanders immediately telephoned the owner and received his permission, the policeman on duty refused to despatch the animal until the A. S. P. C. A. undertook the responsibility. Imagine the red tape which has for several years now condemned poor creatures to suffer for hours, in order that the A. S. P. C. A., should display its authority. This is one of the utterly indefensible regulations for which the late president of the A. S. P. C. A. is responsible.

HYDROPHOBIA SCARE MANUFACTURERS

Geo. T. Angell in the April number of Our Dumb Friends, prophesies that if manufactured hydrophobia scares go on increasing not only our dogs and cats but our cows, pigs and poultry will have to be muzzled and a good many people will give up eating meat for fear they may contain the germs of rabies. Thus does humanity allow itself to be humbugged. As the season of hydrophobia scares is at hand there is no service that this department could render dogs as great as endeavoring to persuade the public as to the utter baselessness of these panics. To this end there will be published extracts from Miss Georgina Kendall's ably written protest against hydrophobia hysteria, which she aptly describes as the witchcraft of to-day. No more humane literature can be presented both for the men, women and children who suffer from senseless mad dog scares and the unhappy animals themselves.

ILLUSTRATED PROPAGANDA OF THE AMERICAN ANTI-VIVISECTION SOCIETY

The lecture course operated by the anti-vivisection society, with headquarters at Philadelphia, is said to be making a stir. "What Vivisection Means" is the title of a lecture by Edward J. Hanna, which he describes as the "illustrated story of the wrongs done to the animal creation in the name of science." Mr. Hanna makes powerful pleas for governmental supervision of experimentation with animals. The lecturer declares that the three most important objections to vivisection are the cruelty involved, the uselessness of the practice and its degrading and demoralizing effect. "No one," he says, "can engage in the operations without experiencing a hardening of the heart. This has been observed again and again in the case of the persons who practice vivisection."

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The Spring and Summer Silk of 1907

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WHAT THEY READ

(Continued from page 758)

book lies in the intimate knowledge of the boy-mind that it exhibits. It purports to be told by a boy of fifteen or thereabouts, and he is a most natural, lovable, humorous little chap. The reader is made to see life through this lad's eyes, and he constantly finds himself smiling or laughing at the humorous things revealed through those innocent orbs. Different readers will fasten on different things in the book as the best and funniest of its contents. Some will be both touched and amused at the story of the idiot who was a sufficiently valuable asset to be a subject of quarrel. Many will like mightily the boy's first encounter with the man who tossed red hot bolts up to the bridge builders, and almost anybody will enjoy the description of what the lad calls the "laborinth." This is a book to be taken a little at a time, and thus taken it will furnish fuel for a long while. Mr. Taylor's pictures are most sympathetically done.

(Partners of Providence. By Charles D. Stewart, author of The Fugitive Blacksmith. The Century Company. $1.50.)

RECENT FICTION

Daniel Maitland, the hero of Louis Joseph Vance's new novel, The Brass Bowl (The Bobbs-Merrill Company) was immensely rich and well placed socially, and besides these things such a deuce of a fellow that his friends called him with admiration, "Mad Maitland." As if to complicate life for Mr. Maitland his maker created for him a double who was no less a person than the most expert burglar in New York, and as luck would have it, Maitland's friend and family solicitor was the secret pal of the burglar. That is a way family solicitors occasionally have—in fiction. Perhaps Mr. Maitland would have struggled along with all this but for a beautiful burglar lady with whom he fell in love. In addition to the burglars, male and female, their accomplice the lawyer, Maitland himself and a few of his young friends, there is a self-sufficient and extremely dense Central Office detective who speaks only the New York language. With all of these characters, and automobiles, firearms, and elegant apartments at command Mr. Vance makes things lively for the reader from end to end of the book, and Mr. Orson Lowell does his best to keep up with the author by throwing in full-page illustrations at specially dramatic moments.

It is a slow novel nowadays that does not contain a few motor cars, but The Cave Man, by John Corbin, (Appleton) sactually contains a motor trust, and a whole society moving about in motor cars. The Cave Man is something like an old-fashioned hero of romance. We see him first upon a commencement occasion, when he is ten years out of college, and already feeling pretty old. He is at this time a maker of motor cars, and determined to fight the organizers of a proposed trust. Eventually he is persuaded by specious promises to go into the combination, and the book is much occupied with his long struggle to keep his associates up to their promises and prevent the abuse of their powers for the unfair treatment of rivals. In fact he would have maintained one of Mr. Roosevelt's good trusts. The villain of the book is a brilliant liar who manages to make an impression of frankness and generosity. An important agent in the accomplishment of the villain's plans and then in his discomfiture is a drunken jail bird whom the Cave Man has befriended. Along with all these business complications run two love stories, one of them very tangled, and both indeed, pretty well done. There are scenes at the Harvard Club, and at various places in and out of New York, and there is some technical automobile talk which need not deter the untechnical reader. Mr. Corbin has made a book of many dramatic moments, and his story is above the common run, but he probably knows himself that it is in no sense a work of art.

The Lover's Club by Philetus Brown, which is doubtless a pen name, is a little volume of short stories published by The Old Greek Press of Chicago, New York and Boston. These stories are much shorter than most magazine fiction, and they are told in a simple, lively, and rather engaging semi-conversational style. Each story is in its way a problem in some phase of love, and the problem is presented in such a fashion as to interest the reader and make him think. At the same time the story itself, that is, the adventures of the dramatis personae, is usually of a sort to command attention. There is some technically deficient verse thrown in with the prose narrative, but in spite of its defects the verse has the note of sincere and natural feeling. These are not great stories, but most of them are worth while.

Miss Zona Gale in her first novel, Romance Island (Bobbs-Merrill Co.) has adventured into the fascinating realm of the improbable, tinged with a faint suggestion of scientific plausibility. Romance, otherwise Yaque Island, was situated a hundred miles or so due S. w. of the Azores, and the reason why it managed to escape the observation of sea-farers was that, as a usual thing, they are quite ignorant of the fourth dimension. Yaque was inhabited by the direct descendants of the ancient Phoenicians, who founded the island kingdom about 1000 B. C. These people were astonishingly clever as the wise reader will learn for himself when he comes to follow the adventures of a party of New Yorkers—a girl, her father and a number of newspaper men—who were invited to discover Yaque. The tale is fairly original and told in a sprightly manner.

A mysterous murder committed on an express train between Rome and Paris, a lovely countess with rich, red lips; a gallant, middle-aged English general and his clerical brother; a dark-skinned Italian with a bristling moustache; a car porter who had been drugged, and finally a pompous little chief of the Parisian detective service and a white-haired instructing judge. With all these promising ingredients for a detective story a la Gaboriau the Rome Express, by Arthur Griffiths (L. C. Page & Co.) scores a fairly good start. Unfortunately, the author fails to make good in the development of his plot, and consequently the reader's interest is apt to wane after the first few chapters. It must be conceded, though, that Mr. Griffiths keeps one pretty well in the dark as to the identities of both the assassin and his victim until the very end. For this reason alone, perhaps, one is constrained to read the book through. A bit of forced sentiment is introduced as a sop to convention.

THE NEWEST BOOKS

In that chastened newer style which disposes one almost to forgive Edgar Saltus his early eccentricities, is written The Lords of the Ghostland (Mitchell Kennerley), a brief history of religion from the evolutionary point of view. Perhaps in a later edition Mr. Saltus will get rid of the ugly word "sororal," and if he cannot be persuaded to accept "sisterly" as an equivalent, then let him vary his phrase in some other way. The book sketches in a lively and picturesque fashion and tradition of Brahma, Ormudz, Jehovah, Jupiter, and other great personal embodiments of the religious idea. The work is done in a reverent tone though with an air of detachment which forbids one to suppose that the author accepts any religion as embodying all truth. The Ne Plus Ultra is the title of the chapter dealing with Jesus. Mr. Saltus's clear and condensed style makes this book extremely pleasant reading, and although he hardly pretends to figure here as a discoverer, what he has written is valuable as popularizing the idea that the great religions of the world have been embodiments of special truths. The book is published at $1.25.

McClure, Phillips and Company have issued at fifty cents Miss Tarbell's little story, He Knew Lincoln, which appeared originally in McClure's Magazine. It is a genuinely moving story, in spite of the fact that it betrays here and there a touch of unreality, and it must help to fix Lincoln in the place he won so long ago deep in the hearts of his countrymen. Through the homely patois of the supposed narrator one seems to catch glimpses of the great and good President as he really was.

The Italian Lakes (L. C. Page and Co., Boston) is the title of another book of European travel by W. D. McCracken, who is already known for his Fair Land of Tyrol, and his Romance and Teutonic Switzerland, the latter in two volumes. Mr. McCracken's volume is, like the others, much more than a guide book, though it is intended so serve such purpose. It is a descriptive and

(Continued on page 774)

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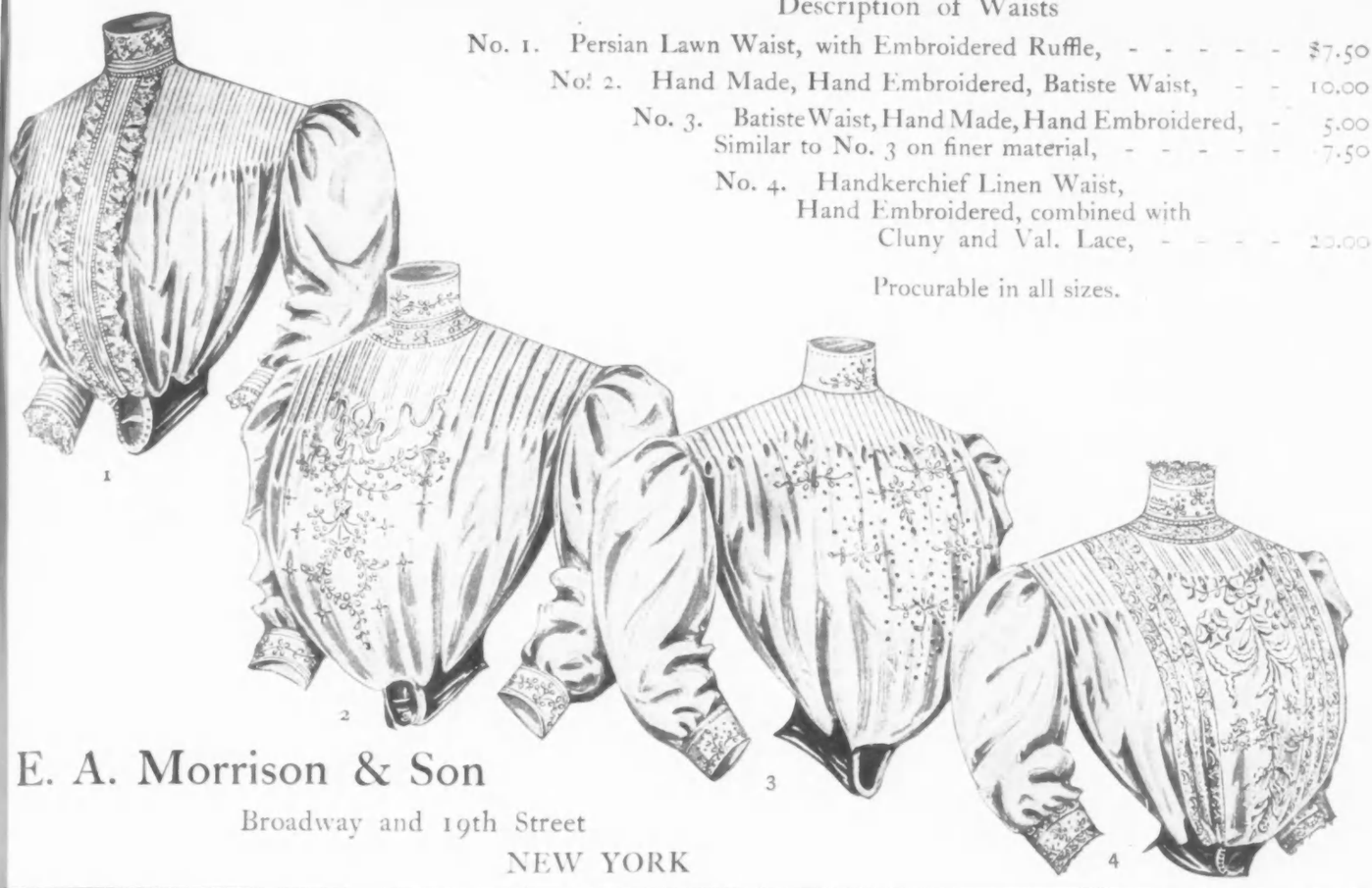

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THE NEWEST BOOKS

(Continued from page 772)

historical account of those marvelously lovely lakes that make northern Italy and the neighboring regions of Switzerland and the Australian enchanted land Tyrol. Not only is the earlier history of the region given in some detail, but the story of Italy's struggle toward the unity of to-day is from time to time introduced. Notable buildings and famous collections of pictures as well as scenes of rare beauty are discussed. No pictures can convey an adequate notion of this lovely land, but Mr. McCracken's forty illustrations are pleasing and helpful, and the book has a map of the region. The volume sells for $2.

The Friendly Stars (Harpers) is a new book of popular astronomy by Martha Evans Martin. It has an introduction by Professor Jacoby, Professor of Astronomy in Columbia University. The Harpers also announce for spring publication a new novel by Katharine Cecil Thurston, author of The Masquerader. The title of her new book is to be The Mystics.

A book of uncommon quality announced by Scribners is The Pickwick Ladle and Other Collector's Stories by Winfield Scott Moody. These stories, which have appeared for a year at intervals in Scribner's Magazine, are written with great charm of style, a delicious quiet humor, and a quaint mingling of ceramic and human interest. It is a high tribute to the special qualities of Mr. Moody's work that stories largely concerned with the technique of a difficult art should have so wide an appeal as these undoubtedly have.

Behind the Scenes with Wild Animals (Moffat and Yard) is something new in the way of that over-done thing the nature book. In this volume Ellen Velvin attempts to tell the life-story of beasts which she has actually had long under observation at various zoological gardens and elsewhere in captivity. The publishers say that Director Hornaday of the New York Zoological Park, and John Burroughs agree in thinking Miss Velvin a keen observer and truthful reporter.

William Holman Hunt's Pre-Raphaelitism and the Pre-Raphaelite Brotherhood (Macmillans) is a two-volume book by the English painter on the famous mid-century English movement in art that attracted so many men of great powers and impressive character. The book is reminiscent in tone and simple in style. It is illustrated with forty photogravure plates and many other pictures, and bound in a fitting decorative cover. The two volumes sell at $10 net.

Among recent Macmillian books are A Living Wage by John A. Ryan, with an introduction by Professor Ely, The Life of John Wesley by C. T. Winchester of Wesleyan University; The Principals of Relief by Edward Thomas Devine, General Secretary of the New York Charity Organization Society, and The Arbiter in Council a compilation of the arguments against war from every point of view.

LITERARY CHAT

It is announced with apparent positiveness that a new portrait of Shakespeare has been discovered at a village inn at Winston, near Darlington, England, where it has long been treasured by the family of the inn-keeper. The portrait is painted in oils upon a panel framed in oak, and is in good condition. It represents Shakespeare at the age of twenty-eight, when he was chiefly known as an industrious refurbisher of other men's plays, and an actor in subordinate parts, though he had already written several of the plays now included in his collected works. The only positively authentic portraits of Shakespeare that we have are the portrait bust on his tomb, supposed to have been made by a sculptor of little skill from a death-mask, and the extremely wooden-looking engraving by Martin Droeshout in the Folio edition of Shakespeare's works issued in 1623, seven years after the poet's death. A painted portrait in the Shakespeare Memorial Gallery at Stratford may be the original of this engraving or a later copy. The so-called Chandos portrait in the National Portrait Gallery, London, which may or may not have been made from life, does not strongly resemble the others nam[illegible] All of these portraits show Shakespeare in [illegible] life. In the Chandos portrait he wea[illegible] rings. Here the face is fine and delica[illegible] a distinguished nose, large, clear eyes, [illegible] broad forehead, and sensitive beautifully r[illegible] lips. The memorial bust on his tomb, is [illegible] and it shows the poet with hazel eyes a[illegible] burn hair. Another bust in terra-cotta [illegible] in an old London building, is conjec[illegible] represent Shakespeare in middle age. [illegible] not strongly resemble any of the other p[illegible] but Sydney Lee, the Shakespeare biog[illegible] is inclined to think it a genuine contem[illegible] portrait of the poet.

Mrs. Mary McNeil Fenollosa, know[illegible] large reading public as Sidney McC[illegible] has had an unusual and interesting caree[illegible] An Alabamian by birth, but the wife of Pr[illegible] E. F. Fenollosa, who is an authority on O[illegible] art, she has lived much in Japan, and [illegible] much of her inspiration from that co[illegible] She made a close friend of Lafcadio Hearn during her residence in Japan, and he was a special admirer of her verses in the volume called Out of the Nest. But far from expatriating herself as Hearn did, she has remained, while a devoted admirer of Japan, a true American. Her home in Tokio is a charming spot in which a judicious mingling of east and west is the distinguishing characteristic. Here she wrote several of her books, the latest of which, The Dragon Painter, was recently reviewed in Vogue.

Messrs. Brentano announce a new History of North America by distinguished historians, under the editorship of Professors Lee and Thorpe, and based upon a plan suggested by the American Historical Association. The publishers offer to send free to any one interested a large pamphlet descriptive of the work.

Marjorie Bowen's novel The Leopard and the Lily, previously announced, will not immediately be published, but in its stead McClure, Phillips and Company will publish this spring The Master of Stair by the same author. It is a lucky novelist that has an extra story up her sleeve to be brought forth when something intervenes to prevent the publication of a book already announced.

McClure, Phillips and Company are about to issue Les Femmes Savantes and Les Jalousies, volumes in the Temple Edition of the Works of Moliere. The text is in the original French, and each volume has notes and a glossary. What a pity that young men and women not so long out of school as to have forgotten their French should not buy and read these wonderful and delightful plays! After a course at the modern theatre the reading of Moliere in the original, is like an electrical bath to the intellect. The American publishers of Moliere should do a little missionary work among recent college graduates, not so much for the sake of selling these excellent books, as with the hope of waking our young people to an appreciation of the real thing in comedy.

The bi-centenary of Henry Fielding's birth, which occurred April 22, happens just at the moment when the Harpers are issuing a definitive edition of the novelist's books. The edition will, of course, include along with the novels, his never forgotten plays, his verse, and his one book of travel describing his visit to Portugal, whither he went in search of health.

John Galesworthy, whose Man of Property is one of the ablest of recent novels, has written The Country House, of which the Putnams are the publishers on this side of the water. His earlier novel held up to scorn the smug middle class city man in England; the new book pitilessly shows the weaknesses of the landed gentry.

Moderately well-informed Americans used to associate the Earl of Chesterfield with a [illegible] and a code of manners, but W. H. Craig's new Life of Lord Chesterfield (John Lane Company) endeavors to picture him not only as a m[illegible] of fashion, but as an able and useful publ[illegible] vant, zealous, energetic, foreseeing, dex[illegible] and incorruptible.

The Putnams announce for early pu[illegible] tion a translation of Fogazzaro's novel, M[illegible] ombra, under the title Woman.

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